DOCUMENT RESUME

ED 065 445 24 SO 004 686

AUTHOR Shull, Carl N.
TITLE The Development of an Annotated Guide to Music by Distinguished Composers for Children's Voices. Final Report.
SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.
BUREAU NO BR-9-B-120
PUB DATE 15 Oct 70
GRANT OEG-2-9-480-120-1064-010
NOTE 218p.

EDRS PRICE MF-$0.65 HC-$9.87
DESCRIPTORS *Annotated Bibliographies; *Choral Music; Elementary Grades; Music; *Music Education; *Vocal Music

ABSTRACT

Since earlier research revealed a general scarcity of song materials, this annotated bibliography of vocal music composed for elementary children's voices by a number of distinguished 19th and 20th century composers was compiled. Correspondence with contemporary composers served as a main source of data but composers' biographies, music dictionaries and periodicals, publishers' catalogs, and lists of published music were also used. Over 500 titles of songs are arranged alphabetically, first by composer and then alphabetically under each composer by title. The original compositions vary from four measures of very easy melodies to long musical forms of considerable difficulty written for professionally trained choirs, and from functional, diatonic styles to avant garde and expressionistic styles. In order to assist users in determining appropriate compositions for their groups, analytical annotations include information on musical and textual characteristics, and each composition has been assigned a ranking of difficulty using a scale of five degrees. Information on textual source, language, content, and publication is provided. (SJM)

ED 065445

BR 9-B-120
PA 24
OE-NCERD
CS

FINAL REPORT

AUG 10 1972

Project No. 9-B-120

Grant No. OEG-2-9-480120-1064 (010)

THE DEVELOPMENT OF AN ANNOTATED GUIDE TO MUSIC BY DISTINGUISHED COMPOSERS FOR CHILDREN'S VOICES

Dr. Carl N. Shull
Music Department
Elizabethtown College
Elizabethtown, Pennsylvania 17022

SP004686

October 15, 1970

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

FINAL REPORT

Project No. 9-B-120

Grant No. OEG-2-9-480120-1064 (010)

THE DEVELOPMENT OF AN ANNOTATED GUIDE TO MUSIC BY DISTINGUISHED COMPOSERS FOR CHILDREN'S VOICES

Dr. Carl N. Shull
Music Department

Elizabethtown College
Elizabethtown, Pennsylvania 17022

October 15, 1970

The research reported herein was performed pursuant to a grant with the Office of Education, U. S. Department of Health Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

TABLE OF CONTENTS

Page

SUMMARY 1

CHAPTER

I. Introduction 3
Statement of the Problem
Purpose of the Research
Research Procedure

II. Annotated Guide to Music by Distinguished Composers for Children's Voices 10
Alphabetical Listing of Composers and Compositions
Key to Publishers and Sources
Index of Composers
Index of Titles

III. Conclusions 212
Conclusions
Recommendations

REFERENCES 215

SUMMARY

The basic research problem involved compiling an annotated guide to music by distinguished composers for children's voices. Need for such a study was founded on the promise that a small percentage of songs in American elementary school music series are by well-known composers and the great majority of these songs were not originally intended for children to sing. A survey of current music education textbooks also revealed a general lack of professional knowledge about the existence, scope, and nature of such music.

Music included in the guide are original works by nineteenth and twentieth century composers who have achieved sufficient status to be listed in one of the standard biographical dictionaries of musicians. The music listed includes a few songs or collections involving action or dancing, but dramatic works, arrangements of folk music, and music using adult and children's voices in combination have not been included. While most of the compositions are intended for children comparable in age to American elementary school children, some music (especially that written for boys' voices and certain European schools) was intended for choirs in which older children participate.

Correspondence with contemporary composers served as one main source of data but composers' biographies, music dictionaries and periodicals, publishers' catalogs, and lists of published music were also investigated.

Research revealed an extensive number of compositions varying in geographical origin, musical style, and complexity. The majority of composers are from the United States and Europe, the compositions vary from four measures of very easy melodies intended for pre-school or early grade children to long musical forms of considerable difficulty written for professionally trained choirs, and the musical styles vary from those of a functional, diatonic type to those in avant garde and expressionistic styles.

An analysis of the musical and textual characteristics was made, and each composition or collection has been assigned a ranking of difficulty using a scale of five degrees. Information about textual source, language or languages used, and a brief description of content has been provided along with publication data or other sources from which scores were secured.

In making each analysis the investigator attempted to approach both music and texts objectively in order to provide a description which would assist those persons using the guide to determine compositions that appear to be appropriate for their groups. Statements as to the investigator's personal preferences of specific compositions or composers have been omitted on the assumption that teachers, knowing the abilities, interests, and needs of their classes, should make their own judgments as to the possible usefulness and values of any individual music composition.

CHAPTER I

INTRODUCTION

Statement of the Problem

Ever since the first elementary school music series of Luther Whiting Mason was made available to American teachers in 1860, a number of such series have been published to provide various types of materials for classroom instruction. Over the years the publishing companies have produced new or revised editions of these instructional materials in order to meet current professional needs, to provide series compatible with prevailing educational philosophies, and to provide music and texts within the contemporary interests of children.

These school music series have included songs of various types from diverse sources, but not always in balanced proportion. In one study of elementary music series a researcher found that approximately thirty to fifty percent of the series published between 1920-1940 consisted of folk materials and of those published in the 1950's approximately seventy-five percent were folk songs.[1] This increase in appearance of folk materials came as a result of publishers' and teachers' opinions that folk songs were the most interesting and appropriate music for school children. A subsequent study found, however, that primary grade children preferred folk songs only a little better and disliked them a little less than composed songs. For upper elementary grades, the evidence gave no support to the frequently expressed belief that folk music possessed extraordinary attractions for children.[2]

---

[1]Elizabeth E. Dominy, "Music Textbooks in Elementary Education - The Appropriateness of Current Textbook Material in Relation to the Aims and Purposes of Modern Elementary Education" (Unpublished Ed. D. dissertation, New York University, 1958).

[2]Dorthea Blyler, "The Song Choices of Children in Elementary Grades," Journal of Research in Music Education, Vol. VIII, No. 1 (Spring, 1960), pp. 9-15.

Of the relatively small percent of songs by famous composers included in elementary series since 1950, the majority are complete, arranged or excerpted art songs, parts of arias or portions of major choral works, most of which were originally composed for adult voices. Many of the remaining composed songs were written especially for specific series by editors or other persons, frequently for as much a pedagogical as an aesthetic value. A brief perusal of some more recently published series reveals no significant change in the basic contents, although a few series have included biographical material about and a few compositions by one or more contemporary composers along with some composers of past periods.

The general scarcity of song materials by well-known composers in the music series has its corollary in textbooks designed for music and classroom teachers, many of which rarely mention or elaborate upon the potential values of music by famous composers. A few music educators including L. Eileen McMillan[1] and Maurine Timmerman[2] have pointed to the importance of having children acquainted with compositions of known composers, but most of the authors refer to art songs of great composers and not to music composed specifically for children.

Other educators like Charles Fowler[3] have stated in rather emphatic terms an urgent need for a better quality and more balanced repertoire of music for school children, supporting the Yale Seminar Report in its expression for a re-study and broadening of music materials suitable for elementary school use, including various types from different historical and stylistical periods of music history.

Few music educators would disagree that children should become acquainted with some compositions of well-known composers, including vocal works. Few would probably disagree that certain art songs and excerpts from

---

[1]L. Eileen McMillan, Guiding Children's Growth Through Music (Boston: Ginn and Company, 1959), p. 30.

[2]Maurine Timmerman, Let's Teach Music (Evanston, Illinois: Summy-Birchard Publishing Company, 1958), p. 187.

[3]Charles Fowler, "The Misrepresentation of Music: A View of Elementary and Junior High School Music Materials," Music Educators Journal, Vol. 51, No. 5 (April-May, 1965), pp. 38-40.

operas and oratorios may be very legitimate and interesting material for children. It appears more plausible, however, that music composed originally for children's voices, whenever a specific composer has written in this medium, would generally be more acceptable material, especially on a technical basis.

References in music education publications to children's vocal music by distinguished composers are rare, most publications failing to mention such literature, and thereby imply a lack of knowledge about its existence, scope or characteristics. One of the few authors who does refer to the existence of such music infers that the body of literature is small and that the majority has been written by obscure composers.[1]

In addition to the general paucity of vocal music by well-known composers in the series and an apparent lack of knowledge about its existence, there are other reasons why a study of this music would be of value. One of these reasons is related to the important phase of teaching which requires teachers to find music suitable for their classes and choral groups; music in a specific style, based on a particular literary subject, having a certain number of voice parts and a definite level of difficulty, and set with a particular accompaniment medium.

The search for these materials is frequently conducted in sources other than the music series, and especially at those times when a teacher needs music for a select choir or special performance. The type of materials often sought in these instances is that which will provide a challenge to the singers, that which may require intensive training over a period of time, and that which could not be taught to an ordinary classroom of children without sacrificing other aspects of the music program.

It has been the investigator's opinion as well that there must be a significant number of well-known composers in various parts of the world who have written music for children in their own countries, but the music has remained relatively unknown outside of national

---

[1]Parks Grant, Music for Elementary Teachers (New York: Appleton-Century-Crofts, Inc., 1951), p. 196. The investigator readily admits that a considerable number of the compositions being studied have been written since this book was published and also that there may be a difference in defining "obscure" composers.

boundaries. There would seem to be definite value in disseminating information about the existence and nature of such compositions on an international basis.

The use of musical compositions by distinguished composers, originally intended for children to sing, should have several potential and distinct values. It should have been written with some understanding of children's interest and abilities; it should reveal to children an insight into the composer's musical style and thus provide a means to comprehending musical concepts and characteristics in other works; it should help children understand specific stylistic trends of historical periods and schools of composition; it should provide a basis for understanding and appreciating certain nationalistic elements of music and texts; it should contain elements for the potential development of aesthetic values; and should provide a familiarity with various types of texts.

Such a body of musical and textual literature, coupled with a broad repertoire of folk and traditional songs and other composed songs, should enable children to gain a deeper and more comprehensive understanding and sensitivity to the past musical heritage and present musical environment. It should also increase children's abilities to make discriminant judgments of the many values to be derived from different types of music.

Purpose of the Research

Based upon those findings of earlier research conducted by the investigator, the primary objective of this project has been to provide in practical reference form an annotated list of vocal music composed for children's voices by a number of distinguished composers; music which may be suitable for use with children of elementary school age in the United States as well as similar age levels in other countries.

Limitations of the Research

In order to provide a possible framework within which to work the following limitations were imposed:

1. Distinguished composers have been limited to those nineteenth and twentieth century composers who have achieved sufficient recognition to be listed in Baker's Biographical

Dictionary of Musicians[1] or, with rare exception, those who have gained sufficient recognition in recent years that in the investigator's opinion they would be included in future editions of this source.

2. The following types of music have not been included:

   a. Arrangements, excepting those made by the original composer.
   b. Music based upon folk melodies.[2]
   c. Dramatic works such as operas and operettas.[3]
   d. Compositions requiring adult and children's voices in combination.[4]
   e. Music intended for changed voices or groups whose members are entirely more than thirteen years of age.[5]

---

[1]Theodore Baker, Baker's Biographical Dictionary of Musicians, 5th edition and 1965 Supplement edited by Nicolas Slonimsky (New York: G. Schirmer, 1965).

[2]Insofar as it has been possible to determine by correspondence and research, folk melodies or arrangements of folk materials have not been included.

[3]Some songs in the guide may be defined as "action songs," a few others suggest that children may want to act out the songs in pantomime, and one collection provides folk-dance directions. The large majority are intended only for singing.

[4]A few works in the guide suggest or place on an optional basis the use of an adult speaker.

[5]The investigator originally planned to study music written for children of American elementary school age. Because of differences in school system organization and particularly differences between American and European schools, some music originally intended for groups involving older children has been included. An attempt has been made to include only that music which also involves children of less than thirteen years of age as, for example, compositions written for Hauptschule children of Austria.

f. Music included in the American elementary music series.[1]

Research Procedure

The initial task was concerned with securing names and addresses of living contemporary composers. Within a limitation of time, a list of two hundred and sixty names and addresses was compiled and a letter explaining the research was mailed to each composer. A form was included with each letter on which compositions believed to be of the type under investigation were listed. Composers were requested to add appropriate works, delete any inappropriate, and if they had not composed for children's voices to so indicate. Replies were received from one hundred and forty-seven composers and sixty-eight confirmed one or more compositions.

Other sources were investigated to discover additional composers and titles, especially of the nineteenth century. These sources included biographies, opus lists, publishers' catalogs, music periodicals, music catalogued by the Library of Congress,[2] listings of published music,[3] and the music collection of the Austrian National Library.

Index cards for individual works were prepared as references were discovered, and copies of published works were ordered. Some reproduced copies were obtained from library archives and in a few instances from the composer, publisher, or governmental agency. One composer made his only manuscript score available for analysis.

---

[1]Several composers indicated or research revealed songs specifically written for American elementary school music series or which have been included therein. Because the guide is principally for American teachers who have easy access to these publications and should know of these songs and their characteristics, they have not been listed unless the songs are available in other published editions. Composers to whom this applies include Babbitt, Delius, Finney, Franco, Britten, Hanson, Hovhaness, McKay, Grieg, Milhaud, and Thomson.

[2]Library of Congress Catalog. Music and Phonorecords. Vols. 1953-1969. Washington: The Library of Congress.

[3]Including: Verzeichnis erschienen Musikalien. Vols. 1852-1964. Leipzig: Friedrich Hofmeister, and Deutsche Musikbibliographie. Vols. 1945-1968. Leipzig: Freidrich Hofmeister.

Analysis of the music and texts comprised the second major phase of the project. Insofar as time permitted and especially in those cases where collections varied in style and difficulty, publications of approximately twelve songs or less were analyzed individually.

Compositions were studied in respect to text, vocal characteristics, and accompaniment. Basic objectives of the textual study were to determine the source, languages used, and to provide a very brief statement as to the textual content. For individual choruses and small collections this was usually done separately, for larger collections a summary statement about the subject material was made and usually several titles were listed.

In studying the vocal characteristics, attention was given to the number of voice parts, range requirements, whether or not the melodic material was tonal, the degree to which the vocal lines were diatonic, the external and internal structures, rhythmic treatment in use of patterns, meters, and syncopation, intervals between the voices in the part songs, use of homophonic and contrapuntal writing, and other features which indicate the compositions' musical style. Upon completion of this analysis each work was assigned a ranking of difficulty in one or more of the following categories:

I - Easy
II - Easy-Medium
III - Medium
IV - Medium-Difficult
V - Difficult

Where a collection varied considerably in difficulty, an indication of the variation was given, i.e., II-III.

A similar approach was taken in analyzing accompaniments, attention being given to the medium, accompaniment patterns including chordal, arpeggiated, and broken chords, articulations, ranges of the instruments, appearance of glissandos, trills, runs, and grace notes, rhythmical greatment, the harmonic style including use of dissonance, and the degree of independence from vocal material. Accompaniments were then assigned a ranking of difficulty, also using a scale of five degrees proceeding from the easiest to the more difficult.

CHAPTER II

ANNOTATED GUIDE TO MUSIC
BY DISTINGUISHED COMPOSERS
FOR CHILDREN'S VOICES

The guide which follows is arranged in alphabetical order according to composer. Compositions are arranged alphabetically under each composer according to title. The main title is underlined and subsidiary titles are indented and numbered.

The publisher, publisher's number, and date of publication (where available and appropriate), or other sources from which copies were secured are provided to the right of each title. A key to publishers and other sources is provided at the conclusion of the annotated guide. For brevity, some incomplete sentence structure has been used in the analyses.

The system for indicating ranges of the voices is that in which the octave below middle c is the small octave (c-b), the octave from middle c up is c^1-b^1, and third space treble clef c up is c^2-b^2. None of the music listed requires notes beyond these ranges.

An alphabetical listing of titles and numbered subtitles may be found following the publishers' and source key.

ABSIL, JEAN

A Cloche-pied, Op. 139 — Lemoine 24266 (1969)

No. 1 - La Gamme

Text: by Maurice Carême, in French; a text about the musical scale.

Music: Unison, range from d^1-e^2. Four stanzas in ABAB form. Melody moves mostly stepwise, but has one ascending chromatic phrase in the A sections. Functional line. Difficulty - II

Accompaniment: for piano. Varied patterns, including octaves in both hands, chords in the right hand with octaves in the left. Harmonic idiom is tonal, often colored by chromatics, altered chords, seventh chords, and other dissonance. Vocal line is doubled infrequently. Difficulty - IV

No. 2 - Il Fait Si Froid

Text: by Maurice Carême, in French; a lullaby for a cat, mentioning the cold weather.

Music: Unison, range from d^1-e^2. In ABA' form. Modal quality with very few accidentals. Some duplets in 6-8 meter. Some modified internal repetition. Most melodic intervals are small. Difficulty - II

Accompaniment: for piano. Patterns of first and last sections are similar - chordal with accessory tones. Second section uses some arpeggios. Harmony includes an abundance of seventh chords. Vocal line is doubled in the first and last sections, accompaniment is more independent in the middle section. Difficulty - III

No. 3 - Gué Du Ruisseau

Text: by Maurice Carême, in French; a child's conversation with a stream about school.

Music: Unison, range from e^1-e^2. In ABABA form. Modal melody resolves tonally at the conclusion. Primarily diatonic line. Uses 2-4, 3-4, and 3½-4 (7-8) meters. Internal repetition and use of sequences. Difficulty - II

Accompaniment: for piano. Varied accompaniment patterns includes some chordal passages, runs, octaves, short chromatic passages, and diverse rhythms. Enriched harmonic quality with altered chords, seventh chords, and other mild dissonance. Melody is doubled in much of the song, but not always in the uppermost part of the accompaniment. Difficulty - IV

L'Album A Colorier, Op. 68 — Lemoine 23796 (1958)

Texts: by Etienne de Sadeleer, in French. Each of the eight parts has a color as its title, is related to a person or animal and also has a descriptive dance title, i.e., "Yellow... as a Chinese... March," and "White... as some angel's hair... Pastorale," the latter describing the snow which has fallen on the creche.

No. 3 is about a lion who does not like the carillon. Other subjects include a description of a bohemian, a rainbow, an orphan, and fish.

Music: No 5 (Noir) is in unison, the other seven sections are two-part. Range is from b^{b}-$f^{\#2}$. Compositions embrace a variety of moods, tempos, and dynamics. Imitative and homophonic styles are used. Musical forms are relatively simple but varied. Diverse rhythmic patterns and alternation of meters are used. Melodies are basically diatonic, but usually include some chromatics. Pentatonic scale is also used. Intervals between voice parts are usually consonant although various dissonances occur, particularly in imitative sections. Choral score is available separately. Difficulty - II-III.

Accompaniment: for piano. Enhance texts by using various ranges of the instrument, different articulations and accompaniment patterns. Dissonance is freely used, including altered chords and seventh chords. Frequent use is made of ostinato techniques. Accompaniments are sometimes independent of the vocal material. Difficulty - III-IV

Cinq Chansons, Op. 18 Lemoine 23990 (1961)

Three of the five songs in this collection are identical to those published in Six Choeurs pour Voix d'Enfants and a fourth is very similar. Except for No. 2 (L'Adieu) see the analysis under Six Choeurs...

No. 2 - L'Adieu

Text: by Paul Fort, in French; a girl's song to her lover.

Music: Two-part, range from b-f^{2}. Voice parts frequently sing separately. Phrases overlap and the two almost identical strophes end with both parts together. Harmonic intervals are primarily consonant. 6-8 and 9-8 meters are used. Voices are completely diatonic, and functional. Vocal score is available separately. Difficulty - III

Accompaniment: for piano. Orchestral instrument parts available from the publisher. Mildly dissonant harmony, but functional. Modified chordal styles include arpeggios. Voices are usually doubled. Difficulty - III

Le Cirque Volant, Op. 82 Lemoine 23830 (1957)

Text: by Etienne de Sadeleer, in French. Each of the eight parts deals with one aspect of a circus, connected by a narrator who introduces the acts and animals including "The Pumas," "The Tightrope Dancer," "The Clowns," and concluding "Buffalo Bill."

Music: Two-part, range from b-g^{2}. Vocal lines of the cantata are a mixture of free imitation and homophonic

writing. Harmonic idiom uses frequent dissonance and chromatics but usually remains tonal. Parallel thirds used sparingly. Various structural forms include ABA and ABBA. Internally, phrases are frequently modified. The majority of movements use more than one meter and variety of rhythmic patterns is common. A vocal score is available separately. Difficulty - III

Accompaniment: for piano, a reduction of the orchestral accompaniment which is available from the publisher. The harmonic idiom is enriched by varied chord structures, chromatic runs, articulations, and diverse accompaniment styles. Voice parts are doubled at times. Difficulty - IV

Petites Polyphonies, Op. 128 Lemoine 24193 (1967)

Texts: No source indicated, in French. All are secular and most are light in character. No. 2 relates the sadness felt as a friend leaves for war, No. 3 tells of a girl meeting a boy as she returns from market, No. 5 is about the first dance of the spring season, No. 6 is about a rose's beauty, and No. 8 describes reflections on the water.

Music: All nine songs are two-part, range from a-g^2 with the extremes occurring only once. The songs are in canonic form, exceptions found occasionally within the compositions and at conclusions. Canons are at intervals of unison, second, third, fourth, and sixth. All nine songs use sectional repetition. Some choruses use more than one meter and the last chorus is in 15-8, combining 9-8 and 6-8. The vocal lines have only an occasional chromatic. Vocal score is available separately. Difficulty - III

Accompaniments: Choruses may be performed a cappella, with piano, or with orchestra, materials for the latter available from the publisher. Harmony is mildly dissonant style with some modal tendencies. Variety of accompaniment patterns are present, varying according to mood of song. Some involve runs, octaves, and arpeggios. Vocal lines are mostly independent. Difficulty - III-IV

Printemps, Op. 59 Schott Fr. 8922 (1951)

No. 1 - Ronde des Chiffres

Text: by Maurice Carême, in French; a humorous counting song.

Music: Unison, range from d^1-e^2. Two-part form, the first section using repetition of a phrase, the second using sequential treatment of melodic material. Primarily stepwise melody. Song uses duple and triple meters. Difficulty - I

Accompaniment: for piano. Chordal style. Functional harmonic setting uses abundance of seventh chords.

Vocal line is doubled throughout. Difficulty - III

No. 2 - Berceuse

Text: by Maurice Carême, in French; describing how softly a mother rocks her baby.

Music: Unison, range from $c^{\#1}$-d^2. Three phrases in length, in ABA form. Completely diatonic melody uses small intervals, none larger than a fifth. Functional melody in minor mode. Difficulty - I

Accompaniment: for piano. Enriched harmonic sound. Extensive use of broken-chord pattern along with a chordal style connected with accessory tones. Some use of natural and sharped note simultaneously in different octaves. Voices are doubled. Difficulty - III

No. 3 - L'Elephant

Text: by Maurice Carême, in French; a child asks why the elephant doesn't have skates.

Music: Unison, range from c^1-e^2. Fifteen measures in ABA form. Tonal melody with change of tonality and a few chromatics in the middle section. 5-4 meter is used except for one measure of 2-4. Some rhythmical and melodic unification by repetition of one measure patterns. Difficulty - II

Accompaniment: for piano. Chordal style with some octave passages. Harmony uses dissonance freely but remains functional. Varied accompaniment patterns, off-beat rhythms, and a few grace notes are present. Vocal line is doubled in right hand of the accompaniment. Difficulty - IV

No. 4 - Le Cerf-Volant

Text: by Maurice Carême, in French; about a make-believe flight on a kite.

Music: Unison, range from e^1-e^2. In strophic form, two stanzas set to same music with coda. Functional melody in e minor with raised sixth scale degree. Written in 3-8 meter, the rhythm mostly equal eighths or quarter and eighth notes per measure. Difficulty - II

Accompaniment: for piano. About half is arpeggio style, the other half modified chordal style. Functional harmony uses frequent alterations, seventh chords, and other dissonance. Second half of each strophe doubles the vocal melody. Difficulty - III

No. 5 Printemps

Text: by Maurice Carême, in French; describing some signs of spring.

Music: Unison, range from d^1-e^2. Three stanzas set in ABA form with some melodic and rhythmical repetition of A material in the B section. Change of mode in middle section. Melody is tonal and completely diatonic. Difficulty - II

Accompaniment: for piano. Basically chordal style although there are some passages of octaves in the right hand. Harmony uses abundance of seventh chords and added notes, also some other alterations. Accompaniment is occasionally independent of the voices. Difficulty - III

Six Choeurs pour Voix d'Enfants, Op. 18

Volume I — Vriamont 7794

No. 1 - Y A Un Pont...

Text: by Alphonse Séché, in French; Dutch words by Jozef Simons. Words tell of a bridge where a child has drowned.

Music: Unison, range from e^1-e^2. Three stanzas in strophic form with slightly different ending on each strophe. Melody in phrygian mode without chromatic alterations. Most stepwise movement. Rhythmically and melodically unified. Difficulty - I

Accompaniment: for piano. Chords in right hand, octaves in left. Numerous seventh and ninth chords. Most of the vocal line is doubled. Difficulty - III

No. 2 - Petit Poulet

Text: by F. de Grammont, in French; Dutch words by Jozef Simons. The little chicken is asked what he is doing in the flowerbeds and tells him what will happen if someone else finds him there.

Music: Unison, range from d^1-e^2. Two stanzas set in strophic form with codetta. Only one melodic chromatic. Some repetition of rhythmical motives. Difficulty - I

Accompaniment: for piano. Harmonic idiom characterized by seventh and ninth chords, major chords with both natural and sharped roots, added notes. Accompaniment changes patterns and involves shifts in register. Vocal line is sometimes doubled. Difficulty - IV

No. 3 - Ronde

Text: by Paul Fort, in French; Dutch words by Jozef Simons. Words are about girls, boys, and people of the world forming circles around the earth.

Music: Unison, range from e^1-e^2. Three stanzas in strophic form with short extension at end. Melody is diatonic and has modal quality. Difficulty - II

Accompaniment: for piano. Uses sixteenth note passages almost continuously. Has some octave passages, especially in the right hand. Mildly dissonant harmony with abundance of seventh chords. Vocal line is infrequently doubled. Difficulty - IV

Vocal scores of the three choruses are available in a separate edition. Orchestral accompaniments are

likewise obtainable from the publisher.

Volume II Vriamont 7795

No. 4 - En Revenant de Saint-Martin

Text: by Paul Fort, in French; Dutch words by Jozef Simons. A little cold rabbit ends up in a casserole.

Music: Two-part, range from b-e^2. Four stanzas of text, three of which are set to the same music and the fourth is different on the last half. Each begins in echo style, upper voice in minor and lower voice answers in the major key. Two voices are a major second apart on the last half of each stanza. Rhythmically is in almost consistent eighth-note movement. Difficulty - III

Accompaniment: for piano. Harmonic style makes extensive use of major seconds alternating between left and right hands. Voice parts are doubled in left hand of the accompaniment, in same register. Difficulty - IV

No. 5 - Complainte du Petit Cheval Blanc

Text: by Paul Fort, in French; Dutch words by Jozef Simons. Words tell about a little white horse that was killed by lightning before he had an opportunity to see the good weather of spring.

Music: Two-part, range from c^1-f^2. Three sections on the first two strophes, the first of which has the two voices in imitation at an interval of a fourth and fifth, the second section is homophonic parallel motion at a third and fifth, the third section is a canon at a sixth. Melody is diatonic in dorian mode. Difficulty - III

Accompaniment: for piano. Two-thirds consists of runs, some in octaves, the other third is simple chordal style. Mildly dissonant harmony. Voice parts are not doubled. Difficulty - IV

No. 6 - Le Bonheur

Text: by Paul Fort, in French; Dutch words by Jozef Simons. Words tell of the various places in the meadow where happiness is found.

Music: Two-part, range from d^1-e^2. Four stanzas in strophic form with short extension at the conclusion. Voices presented in imitation, each strophe overlapping. One measure of 9-8 in 6-8 meter. Basically diatonic in a minor with lower voice answering a fifth lower. Some dissonance between the voices. Difficulty - III

Accompaniment: for piano. Repeated for each strophe. Mostly continuous eighth-note movement, a mixture of chordal and two-part textures. Accompaniment is independent of the vocal line. Functional but occasionally dissonant harmony uses some seventh chords. Difficulty - IV

Vocal scores for Volume II are available in a separate edition. Instrumental parts for an orchestral accompaniment are also available from the publisher.

ALDERIGHI, DANTE

3 Canti Fanciulleschi e
3 Indovinelli — Ricordi 128648 (1954)

No. 1 - Pulcinella in Prigione

Text: No source indicated, in Italian; about the accountant Pulcinella who went to the palace to present his bookkeeping, and then went to prison.

Music: Unison except for three-part final chord, range from c^1-g^2. Upper limit is e^2 except for concluding chord. Contrasting sections of material, third one a version in minor of the second section. Repetition and sequences are characteristic. Functional but varied melody includes unprepared shifts of tonal center. Variety of rhythmic patterns. Difficulty - II

Accompaniment: for piano. Three basic accompaniment patterns, all chordal and using on- and off-beat rhythms. Triad harmony, progressions mostly in root position. Some parallel and non-tonal progressions. Accompaniment is independent of voices. Difficulty - III

No. 2 - Preghiera Di Natale

Text: No source indicated, in Italian; a list of gifts wanted for Christmas.

Music: Unison, range from b-e^2. Through-composed melody, completely diatonic. Varied rhythmically. Slight amount of repetition. Difficulty - II

Accompaniment: for piano. Considerable use of pedal point, impressionistic harmony with last eight measures in pentatonic pattern and arpeggio style. Harmony is totally diatonic in E major and independent of vocal material. Difficulty - III

No. 3 - Dondo Campana

Text: No source indicated, in Italian; about a little swinging bell.

Music: Unison, range from c^1-e^{b2}. Melody in first half outlines tonic harmony or gravitates around the submediant chord. In second half it consists of triplet patterns outlining tonic harmony, in different order. Each section is rhythmically unified. Difficulty - II

Accompaniment: for piano. First half is series of octaves outlining either tonic or sub-mediant harmony. Second half is repetition of tonic with occasional dominant. Chordal style is independent of the voices. Difficulty - II.

No. 4 - L'Oliva

Text: No source indicated, in Italian; a riddle about the olive.

Music: Unison, range from e^1-e^2. Mixed tonal effect, actually in A major but gravitates at times toward E major. Only one chromatic, mostly scalewise movement. Contrasting melodic segments set in arch form. Difficulty - I

Accompaniment: for piano. Simple harmonic structure, much based on tonic and dominant chords. First section consists of e's in octaves, changing registers. Arpeggio style in middle section also hanges registers. Voices are doubled in two sections. Difficulty - III

No. 5 - La Lettera

Text: No source indicated, in Italian; a riddle about a letter (Mail).

Music: Unison, range from $c\#^1$-$e\#^2$. In ABA form with internal repetition and four-measure phrases. Tonal lines, mostly diatonic. Half of middle section is triplet quarter notes. Melodic thirds are common. Difficulty - II

Accompaniment: for piano. Functional harmony, only slightly non-diatonic. Seventh chords (including major sevenths) and ninth chords are used along with pedal point, trills, triplets rhythms, and rolled chords. Accompaniment is independent. Difficulty - III

No. 6 - Il Gallo

Text: No source indicated, in Italian; a rhyme about the rooster.

Music: Unison, range from c^1-f^2. Consists of a series of contrasting ideas, usually repeated in modified form. Tonal harmony with passages in relative and parallel minors. Considerable movement within tonic triad and along the scale. Occasional use of sequence and syncopation. Difficulty - II

Accompaniment: for piano. Tonal, much of harmony using primary chords. Chordal style, second half of beats used for chords. Vocal line doubled at times. Difficulty - II

3 Cantilene — Ricordi 128598 (1954)

No. 1 - Donna Roccabella

Text: No source indicated, in Italian; a short text about Lady Roccabella who pesters her husband to make her a dress and her children to make napkins.

Music: Three-part with some four-part, range from b^b-f^2. Free form, divided by fermatas. Most sections begin in imitative style. Textual phrases are repeated to different musical material. Functional harmony is mostly diatonic except for short passages in other keys. Frequent pairing of two or all voices. Harmonic intervals predominantly consonant. Some rapid articulation. Difficulty - V

Accompaniment: None. No voice reduction.

No. 2 - Il Bambino A Chi Lo Dò

Text: No source indicated, in Italian; a child questions to whom she should give her doll - to the Befana (Christmas witch) or the black ox?

Music: Two-part, range from b#-f#^{2}. Functional lines consist of series of two-measure patterns, some of which are repeated in various order. Some non-diatonic notes and dissonance. Voices move in similar rhythm in some sections, at other times the lower voice moves in longer note values. Considerable number of harmonic thirds and sixths. Difficulty - III

Accompaniment: for piano, ad. lib. Chordal style, rather slow harmonic rhythm. Repeated measures. Harmony colored by a few chromatics, pedal point, and seventh and ninth chords. Accompaniment basically independent. Difficulty - III

No. 3 - Zucca Pelata

Text: No source indicated but probably folk origin, in Italian; about a boy (Pumpkin Head) and his three brothers.

Music: Three-part, some divisi to four parts, range from b^b-g^2. Form is a series of sections, through-composed. Some sections begin in free imitation. Much voice movement in parallel or similar rhythm. Functional lines, some harmonic movement to related keys and some chromatics. Melodic and sequential repetition. Difficulty - V

Accompaniment: None. No voice reduction.

ANDRIESSEN, JURRIAAN

Kerstlied — Donemus (1949)

Text: No source indicated, in Dutch; calling for the shepherdesses to hasten to Bethlehem where the long-awaited child has been born.

Music: Two-part, range from e^1-f^2. Voices are in unison canon, the second part entering two measures after the first. Some overlapping of parts. Music is tonal with a few chromatics. Rhythmically uncomplicated. Difficulty - II

Accompaniment: for organ or piano. Written on two staves in three- and four-part chordal style. Harmony is functional, mildly enriched with non-diatonic tones and chords, and a few parallel fifths. One or both vocal parts are doubled at times. Difficulty - I

ANGERER, PAUL

Die Vogelscheuche — Doblinger 9228 (1956)

Text: by Wladimir von Hartlieb, in German; describing a field scarecrow and the sparrows' indifference to him.

Music: Three-part, range from g-a^2. Various meter signatures are used, including 5-8 and 7-8. Some divisi

to four and five parts. Passages in familiar rhythm are present, also passages where two parts move in a rhythm different from the third voice. Harmonically and melodically the chorus lacks tonal direction, and is freely embellished with dissonance, chromatics, and meter changes. Some repetition of material and use of imitation. Difficulty - V
Accompaniment: None. No voice reduction.

ARENSKY, ANTON
Six Children's Songs, Op. 59 Chester 4718 (1918)
Texts: English texts by Edith Clegg, French words by G. Jean-Aubry. No. 1 is about a robin building a nest, No. 2 is a tale about a fly, sparrow, eagle, and hunter, No. 3 is about a cuckoo, No. 4 is a child's asking a butterfly what it does all day, No. 5 is a lullaby, and No. 6 is a song for Easter.
Music: Unison, range from b-e^2. Melodies are functional, either diatonic or with only a few chromatics. Simple structural forms include strophic, ABA, and AABC. Four-measure phrases primary internal unit. Uncomplicated rhythmically. Difficulty - I
Accompaniments: for piano. Vary in style. Birdcall figure in No. 1 and rocking pattern in No. 5 used for textual painting. Traditional harmony, somewhat enriched. Vocal lines are doubled in most songs. Difficulty - I

ARMA, PAUL
Cantate du gai travail Composer's MS (1937)
Text: from the Russian of Marschak, adapted with French text by Amy Gérard. Because the title page credits Michael Swetly with a German adaptation, the work undoubtedly had German words as well in the full orchestra score. Texts describe the airplane's abilities, the slow pace of a snail, the laboring of a train, and concludes with an admonition to work like the plane and train and to sing.
Music: Three-part, range from a-f#^{2}. Some unison passages and considerable part is spoken or involves non-pitched sounds, i.e., imitating a train. Both homophonic and contrapuntal styles are used, the latter particularly characterized by two-measure patterns which are repeated in imitation a number of times, taking on an ostinato effect. Sequential treatment is often used, and although vocal parts are occasionally dissonant, they are predominantly tonally oriented and often in chord position. Sectionally organized, but without movements, material is repeated in similar or modified form throughout the work. Difficulty - IV
Accompaniment: Originally for orchestra, but full score was never recovered after being confiscated by the

Gestapo during World War II. Composer's remaining score is a reduction written on from two to four staves. Accompaniment makes use of imitation (including canon), ostinatos, and harmony is rather traditional at times, at other times somewhat dissonant. Accompaniment is basically independent of the voices. Difficulty - IV

Chansons pour Miroka — Ouvrières (1946)

Texts: by Jean-Lancois, in French; a collection of twenty-one songs with subjects including a little gray donkey, the lily of the valley flower, wedding bells, the sparrow, a black cat, three proud frogs, and a bedtime text. Intended for smaller children.

Music: Unison, range from c^1-f^2. Upper limit occurs only once and all songs have range within an octave. Length varies from four to twenty measures each; thirteen are eight measures or less. Simple melodically and rhythmically. Most have one stanza, some have up to four. Traditional style, repeated material and use of sequences, mostly scalewise and chord-tone leaps. Colorful drawings on each page and use of small bells, stars, or other symbols in place of traditional notation in some songs. Difficulty - I

Accompaniments: None.

ARNOLD, MALCOLM

Song of Praise, Op. 55 — Patterson 1761 (1956)

Text: by John Clare, in English; a text praising God, the maker of the universe.

Music: Unison with optional descant, range without descant from c^1-f^2, with descant range extended to g^2 and optionally to a^{b2}. Four stanzas set strophically with descant used on second and third stanzas. Music is tonal and mostly diatonic, majority of melodic intervals are small. Tessitura of descant lies in upper part of treble clef. Difficulty with descant - II; without descant - I

Accompaniment: for piano. In chordal style, harmony in right hand, octaves or single line in left hand. Only slightly varied on the four stanzas. Rarely is the melody not doubled. On second and third strophes accompaniment doubles either melody or descant. Functional harmony, somewhat enriched, especially with neapolitan key area. Difficulty - III

The Pilgrim Caravan — Oxford U100 (1963)

Text: by Christopher Hassall, in English; a hymn for Christmas.

Music: Unison, with optional descant. Unison range is from d^1-e^2, with descant from d^1-a^2. Five stanzas in strophic form; stanzas one, two, and four without

descant. Melody is tonal and diatonic; descant has only one chromatic. Rhythmic values primarily quarter and eighth notes. Difficulty with descant - II; without descant - I

Accompaniment: for piano. Chordal style, harmony in right hand, octaves in left. Accompaniment on different stanzas is similar but not identical. Traditional harmony includes a few secondary dominants. On stanzas with descant, the descant line is in accompaniment's upper part, on other stanzas melody is doubled. Difficulty - II

The Turtle Drum — Oxford (1968)

Text: by Ian Serrailier, in English. Work based on a Japanese folk-tale about a fisherboy who saved a turtle, was taken to the sea kingdom, longed to return home after what he thought was three years but proved to be three centures, and his fate.

Music: Series of seven unison songs, united by spoken sections for individual and group voices. Range is from c^1-d^2. Two songs are repeated, one with different text. One song is a four-part round, most others are strophic. Several songs are tonal, several are modal. Very few chromatics and only one song has a change of meter. Difficulty - II

Accompaniment: first song is a cappella, other songs are accompanied by a single line plus percussion instruments. Accompaniment uses only the C major scale plus f# and b^b. Use of chime bars, glockenspiel, and xylophone is suggested along with percussion instruments including drums, cymbals, tambourines, castanets, claves, and gong. Other sounds and improvization are encouraged. Accompaniment melodies are rarely dissonant with voices and are usually in longer note values. Non-pitched percussion instruments use repeated patterns extensively. Score and parts for an orchestral instrument accompaniment are available from publisher on a rental basis. Difficulty - II

Three Songs from "The Tempest" — Paterson 1763 (1959)

No. 1 - Come unto these yellow sands

Text: by William Shakespeare, in English; the spirit Ariel's song to Ferdinand after he has landed on the beach following the shipwreck.

Music: Unison, range from e^1-e^2. Three short sections about six measures each, through-composed form. Melodic third appears frequently in rather non-lyrical line along with different rhythmic patterns. Functional melody is diatonic. Difficulty - I

Accompaniment: for piano. Traditional chords with one or more added notes, seventh chords, and eleventh chords. Tonal harmony. Voice line is doubled

sporadically. Difficulty - I

No. 2 - Full Fathom Five

Text: by William Shakespeare, in English; Ariel's second song to Ferdinand intended to make him believe his father has been drowned.

Music: Unison, range from e^1-$f\#^2$. One page of score in ABA' form. Melody is completely diatonic, has frequent skips of thirds and fourths. Difficulty - I

Accompaniment: for piano. Full chordal style, a few measures of single line in the right hand and chords in left. Few examples of syncopation. Two instances of octave tremolo in left hand. Functional harmony uses a few non-diatonic chords. Vocal line is doubled only at the beginning. Difficulty - II

No. 3 - Where the bee sucks

Text: by William Shakespeare, in English; Ariel's song in the fifth act as he contemplates being freed from his spirit state by Prospero.

Music: Unison, range from c^1-d^2. Irregular phrase groupings, tonal melody with only one chromatic. Diverse patterns in 2-4 meter including triplets. Melody primarily seconds and thirds. Difficulty - I

Accompaniment: for piano. Mostly chordal harmonic support is colored by altered chords, borrowed chords, seventh chords, and two trills. Some use of syncopation. Accompaniment is independent of the vocal melody. Difficulty - II

Two Ceremonial Psalms — Paterson 1863 (1952)

No. 1 - O Come Let Us Sing Unto the Lord

Text: from Psalm 95, in English; a text in praise of God.

Music: Three-part, range from g-g^2. Modal harmonic effect makes use of free imitation, particularly in latter half, closing with beginning theme in augmentation. Rather frequent dissonance, but few accidentals. Rhythmically unified. Few examples of triplets. Difficulty - V

Accompaniment: None. No voice reduction.

No. 2 - Make a Joyful Noise Unto the Lord

Text: from Psalm 100, in English; a song praising God.

Music: Three-part, range from g-g^2, with some divisi to four parts. In three sections, middle one is contrapuntal and concludes with motive tossed between the two lower parts. Harmonic style makes frequent use of seconds and sevenths. Some triplets, pairing of voices, and overlapping of parts. Difficulty - V

Accompaniment: None. No voice reduction.

ARRIEU, CLAUDE

À Claires Voix — Enoch 9647 (1957)

Texts: by Yvonne Lacôte, in French. Eight texts, No. 1 about the little ducklings and their watchful

mother, No. 2 is a wetnurse's song to the sleeping beauty to open her eyes to the signs of spring, No. 3 is about dragonflies, No. 4 about the wind, No. 7 about a rooster, and No. 8 about the uncertainty of weather.

Music: Three songs are three-part, the other five are two-part. Range is from a-f^2 with an optional small g. Several choruses have a little divisi to four parts, several have an optional third part. Except for No. 2 the choruses are very functional. No. 2 is modal, gravitating toward either A or G major chords. Variety of forms are used, all involving repetition. Shortest song is sixteen measures, the longest forty-eight. Stretto entrances are common but imitation is used sparingly. All eight remain in the initial meter. Difficulty - III-IV

Accompaniments: None. No voice reductions.

BACON, ERNEST

Four Innocent Airs

No. 1 - Return of Spring — Lawson 705 (1959)

Text: by Annette Wynne, in English; telling of the sounds of returning spring.

Music: Score indicates two-part, but there is divisi in alto and then in soprano into consistent three-part texture. Range from g-a^2. Melody is tonal in mixolydian scale and lies in the soprano on the first two strophes, in the alto on the last. Musical form is AAB. Supporting voices make considerable use of open fifth drone, enhancing folk-like quality. Difficulty - IV

Accompaniment: for piano. Uses open fifths in left hand, rhythmically active counter-melody in left. Parts are separated at distance of three octaves on first two strophes. Accompaniment does not double voices. Difficulty - III

No. 2 - Where Go the Boats — Lawson 706 (1958)

Text: by Robert Louis Stevenson, in English; about the flowing river and a child's floating boats.

Music: Two-part with some divisi to three parts, range from $a^{\#}$-$g^{\#2}$. Two-part texture at beginning, followed by melody in lower part with two-part syncopated accompaniment which is mostly parallel sixths and thirds in the upper voices. Single line descant then follows. Modified opening material at end. Functional lines with folk-like character. Difficulty - IV

Accompaniment: for piano. Begins simply and proceeds to section in which chord parts are alternated in right and left hands, then ends with chordal section. Modal quality, dissonance treated freely. Voices are not doubled. Difficulty - III

No. 3 - The Schoolboy Lawson 707 (1958)
Text: by William Blake, in English; expressing a schoolboy's preference for being out-of-doors.
Music: Two-part, range from c^1-g^2. Modal melodic quality, syncopated throughout. Voices alternate at beginning, second section is for solo or solo section, later rejoined by choir. Most harmonic intervals are consonances. One short passage in unison. Difficulty - IV
Accompaniment: for piano. Two- and three-part texture. Considerable rhythmical repetition, angular lines, somewhat dissonant harmony. Voices are not doubled. Difficulty - III

No. 4 - A Cradle Song Lawson 708 (1958)
Text: by William Blake, in English; a child's lullaby.
Music: Two-part, range from b^b-f^2. Three stanzas set in stophic form with different counter-melody on each strophe. On third stanza the two parts proceed in similar rhythm, predominantly separated at intervals of a third or sixth. Difficulty - III
Accompaniment: for piano. Changes style on each strophe, generally has light texture with right hand in high treble register. Functional but dissonant harmony with modal tendencies. Accompaniment is independent. Difficulty - III

BANTOCK, GRANVILLE

In School Curwen 71623 (1924)
Text: by Graham Roberson, in English; a child thinks of better things to do than school work.
Music: Unison, range from d^1-$f\#^2$. Three stanzas set in ABC form with shortened last section as text states "I'll do no more!" Middle section similar to first, but in minor mode. Intervals of third and fourth are prominent. Tonal melody, only one alteration. Simple rhythmic treatment with rhythmic unification. Difficulty - I
Accompaniment: for piano. Generally thin texture with extensive use of staccato articulation. Functional harmony is somewhat enriched by non-diatonic chords. Some passages are independent of vocal material. Difficulty - II

Rilloby-Rill Williams 16554 (1929)
Text: by Henry Newbolt, in English; about a quartet of musical grasshoppers and the tune they play.
Music: Two-part, range from c^1-f^2. Six stanzas in form AA'BA"CD, but there is some melodic similarity in each section. Much movement in parallel thirds and other consonances. All sections unified rhythmically. Vocal lines are functional with a few scattered chromatics. Difficulty - III

Accompaniment: for piano. Almost entirely chordal or broken-chord patterns which are occasionally free of the voices. Traditional, functional harmony is moderately enriched. Difficulty - III

Winter Sleep — Swan 2823 (1922)

Text: by Helen F. Bantock, in English; a child visits the garden in winter, finding the trees and grass still asleep awaiting the coming of spring.

Music: Unison, range from e^{b1}-f^2. Three stanzas set in ABA form. Melody is tonal and completely diatonic, much movement stepwise or outlining chords. Difficulty - I

Accompaniment: for piano. Traditional harmonic style is only slightly enriched by non-diatonic chords. Slow harmonic rhythm. Broken-chord style accompaniment is mostly independent of the vocal line. Difficulty - I

BARTÓK, BELA

Kórusművei — Zeneműkiadó (1959)

This collection contains twenty-seven choruses, the first nineteen for children and the last eight for women. Only the children's choruses have been analyzed.

Texts: Based on folk texts or children's poems modified by the composer, in Hungarian. Some are light or comical in nature, several are about young love, and others are more contemplative and serious.

Music: Nine choruses are two-part with a range from g-g^2, ten are three-part with range g-$g\#^2$. More often the choruses have extended passages with low tessitura than a high one. Vocal lines use Slavic rhythmic and melodic patterns extensively, one prominent pattern consisting of a short note followed by a note of longer value, i.e., eighth and quarter. Conjunct movement is common, but angular lines are not unusual. Chromaticism is found frequently as non-harmonic tones or related to the fluctuating modal quality. Consonances predominate between parts but dissonances, including minor seconds and major sevenths, are found on both accented and unaccented beats. Vocal lines are usually organized in short groups, using either strict or free imitation. Vertical writing in two or three parts is also present. Melodic and/or rhythmic ostinatos are characteristic. All choruses are sectionally organized, most often in two- and three-part forms. Repeated sections are almost always modified. Sectional divisions usually involve change of tempo, dynamics, and meter. Choruses have a modern modal sound, most use two or more key areas, and several have sufficient accidentals and changes of tonal

center to obscure, at times, any specific gravitational center. "Leanynezo" (Courting) is probably the most traditional harmonically, "Ne menj el!" (Don't Leave Me) is the easiest. Performance time varies from about forty seconds to slightly more than two minutes. Nine of the children's choruses have been made available in English translation, two editions of one chorus resulting in a total of ten. Published by Boosey and Hawkes, the choruses are:

Don't Leave Me!, No. 1668. English by Elizabeth Herzog
Hussar, No. 1673. English by Elizabeth Herzog
Bread Baking, No. 1669. English by Elizabeth Herzog
Only Tell Me, No. 1670. English by Elizabeth Herzog
Loafer, No. 1671. English by Elizabeth Herzog
Enchanting Song, No. 1954. English by Nancy Bush
The Wooing of a Girl, No. 1956. English by Nancy Bush
Spring, No. 1953. English by Nancy Bush
Teasing Song, No. 1672. English by Elizabeth Herzog
Mocking of Youth, No. 1955. English by Nancy Bush

The last two are editions of the same chorus, having different texts. To facilitate textual accents, some rhythmical changes have been made in the English editions. Difficulty - III-IV

Accompaniments: No accompaniments or voice reductions are provided in the Hungarian edition. The choruses were originally intended to be performed a cappella, but an orchestral accompaniment was added later. Some of the English editions have a piano part which, as the score indicates, should be used only for rehearsal purposes when preparing the choir for performance with orchestra.

BENNETT, RICHARD RODNEY

The Aviary — Universal (L) 14168 (1966)

No. 1 - The Birds' Lament

Text: by John Clare, in English; German text by Ernst Hartmann. Words explain why birds are so colored - from having lost their loves.

Music: Unison, range from $c\#^1$-e^2. Four stanzas in AABA form. Melody is tonal, mostly diatonic, with change of mode in B section. Mixture of conjunct and disjunct melodic movement. Difficulty - II

Accompaniment: for piano. Uses ostinato extensively. Broken chords, abundant seventh and ninth chords, deceptive progressions, and chromatic coloring are characteristic. Melody doubled with rare exception.

Indicated performance time is 2:25. Difficulty - III

No. 2 - The Owl

Text: by Alfred Tennyson, in English; German text by Ernst Hartmann, describing some scenes while "the owl in the belfry sits."

Music: Unison, range from e^{b1}-f^2. Two stanzas in strophic form. Melody is tonal but digresses from initial tonic by harmonic shift of key and chromatics. Melodic and rhythmic repetition, small melodic interval movement. Difficulty - II

Accompaniment: for piano. Harmony characterized by fluctuation of key center, ninth and eleventh chords, and added notes. Chordal style accompaniment is independent of vocal line. Indicated performance time is 1:05. Difficulty - III

No. 3 - The Early Nightingale

Text: by John Clare, in English; German text by Ernst Hartmann, telling of the nightingale's return.

Music: Unison, range from d^1-f^2. Three stanzas set in ABA form. Slight similarity of section B to A. Melody mostly small intervals though several ascending and descending sevenths are used. Rhythm is varied by ties across measure bars and two meter signatures, but repeated patterns are also present. Chromatic alterations occur as harmony changes tonal center. Difficulty - II

Accompaniment: for piano. In freely dissonant harmonic style. Middle section (B) features syncopated figure in left hand, chords in right. Middle section is independent of vocal material, other two double the melody. Indicated performance time is 2 minutes. Difficulty - II

No. 4 - The Widow Bird

Text: by P. B. Shelley, in English; German words by Ernst Hartmann. Text relates the wintry loneliness of a bird which has lost its mate.

Music: Unison, range from d^1-$f\#^2$. Two stanzas set in modified strophic form, the second stanza beginning a major third higher but finishing as the first stanza. Other melodic repetition present. Essentially diatonic, except for transposed section. Gravitates toward g minor, but strophes end on d, imparting a phrygian quality. Uses 3-2 and 2-2 meters. Difficulty - II

Accompaniment: for piano. Mostly a three-part texture with some broken chords and arpeggios. Dissonant harmonic idiom. Voice line is not doubled. Indicated performance time is 1:35. Difficulty - III

No. 5 - The Lark

Text: by S. T. Coleridge, in English; German translation by Ernst Hartmann, a song of love the lark sings

in spring.
Music: Unison, range from e^1-g^2. Has one optional divisi to two-part near end of song. Two strophes plus codetta, each strophe containing two musical ideas the second of which consists of descending thirds. Melody is functional, leaves the initial key and returns there even though supporting harmony resolves on dominant. Rhythmically and melodically the easiest in collection. Difficulty - I
Accompaniment: for piano. Repeats a motive in right hand throughout most of the song, moving chromatically up and down. Left hand has series of thirds and inverted chords. Dissonant harmony created as a result of left and right hands sounding two different triads. Accompaniment is independent, frequently dissonant with vocal part. Indicated performance time is 1:00. Difficulty - III

A melody edition of this collection is available. There is also an instrumental suite adapted from the collection which may be performed separately or used as an accompaniment for the songs.

The Insect World — Universal (L) 14167 (1966)

No. 1 - The Insect World
Text: by John Clare, in English; German translation by Ernst Hartmann, describing how the flowers and fields must look to an insect, and aspects of the insect's life.
Music: Unison, range from c^1-e^2. Three stanzas, the third a modified version of the first two. Melody is functional with a few chromatics, moving scalewise with some repetition and use of sequences. Difficulty - II
Accompaniment: for piano. Slightly dissonant harmonic sound is functional. Two-part texture in each hand alternated on- and off-beat and sometimes separated by two octaves. Has a few alterations and a little syncopated rhythm. Accompaniment is independent. Indicated performance time is 2:00. Difficulty - II

No. 2 - The Fly
Text: by William Oldys, in English; German words by Ernst Hartmann. Text compares the short life span of a fly with that of man's three-score summers.
Music: Unison, range from d^1-$c\#^2$. Vocal line alternates 4-4 and 5-4 meters, with slight exception. Two stanzas treated strophically. Melody in short ABA form with sequential treatment of two-measure motives. Tonal center is g minor, with some non-diatonic notes. Ascending melodic fourths very common. Difficulty - I

Accompaniment: for piano. Chordal style. Harmony moves freely out of initial tonic. Melody is doubled throughout. Indicated performance time is 1:10. Difficulty - II

No. 3 - Glow-worms

Text: by Andrew Marvell, in English; German by Ernst Hartmann, telling of a glow-worm's light's value and its uselessness in guiding a "love-struck" boy.

Music: Unison, range from c^1-e^2. Four stanzas in AA'BA form. Melody moves mostly stepwise but has a few chromatics corresponding to change of tonality and varied harmony. Difficulty - II

Accompaniment: for piano. In a broken-chord style, the harmonic idiom uses seventh chords, added notes and other dissonance. Primarily functional. Melody is doubled at times for short periods. Indicated performance time is 2:05. Difficulty - III

No. 4 - Clock-A-Clay

Text: by John Clare, in English; German by Ernst Hartmann; a description of the ladybird's home in rain and storm.

Music: Unison, range from e^1-e^2. Four stanzas of text set in ABAB form (stanzas one and three, and two and four alike). Melody disjunct in style with various leaps. Major key tonality is freely embellished with non-diatonic notes. Some chromatic alterations and repetition of phrases. Difficulty - II

Accompaniment: for piano. In waltz style. Moderately dissonant harmony with numerous accidentals and a few chromatic runs. Varied harmony contains many altered chords. Vocal line is doubled in much of accompaniment. Indicated performance time is 2:00. Difficulty - IV

A melody edition of the four songs is available separately. An orchestral suite adapted from the collection may be performed separately or used in an accompaniment for performance.

BERGER, JEAN

A Child's Book of Beasts, Set I — Fischer 9562 (1964)

No. 1 - The Yak

Text: by Hilaire Belloc, in English; about a yak as a pet.

Music: Two-part, range from b-d^2. Three stanzas in strophic form, the last slightly modified. Functional lines, mostly parallel thirds. Only one chromatic on each stanza. Difficulty - III

Accompaniment: for piano. Chordal accompaniment, two- and three-part texture. Tonal harmony varied by non-diatonic chords. Basically independent accompaniment. Difficulty - III

No. 2 - The Polar Bear
Text: by Hilaire Belloc, in English; two lines about the bear's indifference to cold.
Music: Two-part, range from c^1-e^{b2}. Four phrases in AABA order. Harmonic intervals totally consonances. Melodic intervals generally small but those up to sevenths are present. Difficulty - II
Accompaniment: for piano. Tonic chord with open fifth pedal throughout in left hand. Upper part is series of parallel thirds. Internal repetition. Lydian modal quality. Accompaniment is sometimes dissonant with voices. Difficulty - I

No. 3 - The Dromedary
Text: by Hilaire Belloc, in English; comparing the cheerfulness of the dromedary with the war-like Kurds of Iran.
Music: Two-part, range from b^b-d^{b2}. Seven-measure unison canon, repeated once and extended. Minor mode with raised fourth scale degree and occasionally lowered second. Mixture of scalar and disjunct movement. Difficulty - III
Accompaniment: for piano. Mostly chordal style. Functional, mildly contemporary harmonic sound. Accompaniment is independent of voices. Difficulty - I

No. 4 - The Hippopotamus
Text: by Hillaire Belloc, in English; explaining why the hippopotamus needs to be shot with platinum bullets.
Music: Two-part, range from b-$c\#^2$. Four measures, repeated consecutively higher in different keys with final statement again in tonic. Top part makes extensive repetition of individual pitches. Lower voice movement is stepwise within limited range. Functional lines with chromatics corresponding to the key changes. Difficulty - III
Accompaniment: for piano. Chordal style, different chords in similar style on each melodic statement. Chromatically altered harmony, but functional. Piano part is independent of voices. Difficulty - III

No. 5 - The Rhinoceros
Text: by Hilaire Belloc, in English; describing the beast's ugliness.
Music: Two-part, range from d^1-d^2. Two strophes with repeated text. Melodic movement is functional in minor mode, descending motion with some chromatics. Parts move predominantly in parallel thirds. Two short passages in which voices alternate. Difficulty - III
Accompaniment: for piano. Mildly dissonant harmonic sound. Accompaniment on repeat is almost identical, but an octave higher. Partly chordal, partly

two-part texture. Voice parts are occasionally doubled. Difficulty - III

No. 6 - The Frog

Text: by Hilaire Belloc, in English; a plea not to call the frog unkind names.

Music: Two-part, range from $c\#^1$-e^2. Seven-measure units in AA'BA'CD form. Tonal melody, only a few chromatics. Harmonic intervals are consonant. Melodic thirds are common, outlining chords. Difficulty - III

Accompaniment: for piano. Slow waltz style, partly chordal and partly broken chords in spread position. The harmonic style is functional but uses numerous seventh and ninth chords. Has a few chromatics, particularly at change of tonality. Accompaniment is independent. Difficulty - III

A Child's Book of Beasts, Set II Fischer 9796 (1967)

No. 1 - The Lion-The Tiger

Text: by Hilaire Belloc, in English; a comparison of the two animals as playmates for children.

Music: Two-part, range from b^b-$f\#^2$. Overall form is ABAC; internally four-measure phrases are used. Tonal melodically, the first three sections unified by rhythmical repetition and generally static movement. Last section uses sequences, change to parallel major, and some chromatics. Harmonic intervals are consonant, many being thirds. Difficulty - III

Accompaniment: for piano. First two-thirds is two-part texture using contrary motion. Last section has parallel thirds in right hand against single line left hand. Seconds and sevenths used often. Sequential movement in final section. Difficulty - III

No. 2 - The Dodo

Text: by Hilaire Belloc, in English; about the now extinct dodo bird.

Music: Two-part, range from c^1-e^{b2}. Two stanzas in strophic form followed by first half of the strophe resulting in ABABA' form. Establishment of definite tonality obscured by repeated use of diminished triad in first and concluding sections. Harmonic intervals consonant. Includes some unison passages. Difficulty - II

Accompaniment: for piano. Chordal style, lacking definite tonal center. Repeated use of diminished and seventh chords. Accompaniment is basically independent. Difficulty - I

No. 3 - The Whale

Text: by Hilaire Belloc, in English; containing some important facts about whales, for those who want to be a don.

Music: Two-part, range from b-b^1. Three stanzas in

strophic form. First and third phrases are in unison. Disjunct melodic movement includes leaps of sixths and sevenths. Only one harmonic dissonance. Functional melodic lines. Difficulty - II

Accompaniment: for piano. Introduction and interlude in spread octaves, first two stanzas in chordal style. Third stanza is two-part texture of parallel tenths. Functional harmony is mostly diatonic. Difficulty - II

No. 4 - The Big baboon

Text: by Hilaire Belloc, in English: telling that if the baboon were dressed, he would look like Mister So-and-so.

Music: Two-part, range from c^1-f^2. Vocal lines are a unison canon with short section of mirrored imitation and homophonic ending. Melody barely tonal due to accidentals, varied melodic intervals including diminished sixths and major sevenths. Parts overlap at times. Some harmonic intervals are dissonant. Difficulty - III

Accompaniment: for piano. Harmonic uses varied chord structures, non-diatonic chords, and some dissonance. Chordal style. Accompaniment is independent. Difficulty - III

No. 5 - The Elephant

Text: by Hilaire Belloc, in English; describing the amazing elephant, an animal with a little tail and big trunk.

Music: Two-part, range from $c\#^1$-d^2. Repeated thematic material in different keys, first in C major and finishing in A major. Harmonically, voices are parallel thirds, much in stepwise movement. Difficulty - III

Accompaniment: for piano. Ostinato pattern in left hand. Right hand has syncopated chords, parallel motion. Considerable non-diatonic harmony. Accompaniment does not double the voices. Difficulty - III

No. 6 - The Marmozet

Text: by Hilaire Belloc, in English; about the surviving marmozet and extinct man.

Music: Unison except for final two-part chord, range from $d\#^1$-e^2. Tonal beginning and ending, fluctuating middle section using borrowed chords. Much melodic movement in thirds with some alterations. Rhythmic unification. Difficulty - II

Accompaniment: for piano. Ostinato rhythm throughout. Major and seventh chords are repeated in root position. Functional, except for varied middle section. Accompaniment is independent of the voices. Difficulty - II

Performance time for the set of songs is 7:30.

A Set of Songs — Summy 5885 (1970)

No. 1 - Good for Nothing

Text: Anonymous source, in English; about a good-for-nothing lazy lout.

Music: Two-part, range from e^1-f^2. Functional in minor mode. Unified by repetition of thematic materials. Mixture of homophonic and contrapuntal styles. Some passages in parallel thirds, other harmonic intervals are rarely dissonant. Difficulty - III

Accompaniment: for piano duet. Slow harmonic rhythm, tonal harmony with a few chromatics. Chordal setting. Considerable use of open fifths and octaves. Some syncopation. Difficulty - III

No. 2 - Roses

Text: by Frank L. Stanton, in English; comparing living in the world to a rose: thorny, but sweet.

Music: Two-part except for final three-part chord, range from b^b-d^2. Harmonically in parallel thirds. Three phrases, the second a repetition of the first. Mixture of lydian and F major modes. Difficulty - II

Accompaniment: for piano duet. Mostly two-part texture for each player, the upper piano part in parallel thirds, the lower has a two-measure ostinato, modified at the end. Harmony has modal quality. Piano accompaniment is independent of the voices. Difficulty - II

No. 3 - Morning

Text: by A. E. Housman, in English; about the arrival of morning, the need to get up, dress, eat, and work.

Music: Two-part, range from d^1-$f\#^2$. In AA' form, four-measure phrases internally. Limited melodic movement, predominantly only four different notes in each part. Harmonically mostly sixths and fourths. Completely diatonic and functional. Difficulty - II

Accompaniment: for piano duet. Varied harmonic structures, slow harmonic rhythm, repetition of chords and rhythmic patterns. Parallel octaves in lower part, chords in upper. Accompaniment does not double the voices. Difficulty - I

No. 4 - A Wise Old Owl

Text: Anonymous source, in English; about the wise bird who the more he saw the less he spoke.

Music: Two-part, range from a-f^2. Tonal with only one chromatic. 5-4, 6-4, and 3-4 meters. Harmonic intervals consonant, mostly parallel thirds. Some disjunct melodic movement. Difficulty - III

Accompaniment: for piano, two hands. Harmonic style includes some seventh and ninth chords. Primarily chordal setting. Voices are not doubled. Difficulty - I

No. 5 - For the Want of a Horseshoe Nail

Text: by Benjamin Franklin, in English; telling how for

the want of a horseshoe nail, a kingdom was lost.
Music: Two-part, one section in three-part, range from a-d^2. Repetition of one four-measure phrase in different keys except for the first and last in tonic. Upper part in each repetition has same pitch, lower part has limited melodic movement. Harmonically, the intervals are part of the supporting chords. Functional lines. Difficulty - III
Accompaniment: for piano duet. Lower part is chordal, upper part in octaves or only single line. Functional harmony uses only tonic and dominant harmony in each key. Voice parts are not doubled. Difficulty - I

Haste Makes Waste — Shawnee E-80 (1970)
Text: Anonymous source, in English; telling how haste and waste lead to want, and want makes strife between man and wife.
Music: Two-part, range from a-f^2. Parts in parallel thirds except for a few measures in echo style. Formally consists of alternation of one shortened textual statement with the full statement. Unified by thematic similarity. Functional lines, completely diatonic. Majority of melodic intervals are small, but leaps of octaves and one ninth are present. Difficulty - III
Accompaniment: for piano. Totally diatonic harmony, chordal style with some octave passages separated by three and four octaves. Sectional repetition. Accompaniment is independent of the voices. Performance time is approximately 1:40. Difficulty - III

BRESGEN, CESAR
The following songs are printed in Die Musikanten Fibel. See JÖDE, FRITZ for a general description.
Pilze rot, page 20
Peterle ist krank, page 20
Ei ei ei!, page 24
Bienenhaus, page 26
Warum?, page 29
Der schwere Wagen, page 30
Die Regentrude, page 32

BRITTEN, BENJAMIN
A Ceremony of Carols, Op. 28 — Boosey 15576 (1943)
Texts: Except for the Latin "Hodie Christus natus est" the texts are old carols of anonymous or authored sources. Authors include William Cornish and Robert Southwell. Except for the above mentioned section, the texts are in English, retaining some archaic spellings.
Music: Consists of eleven parts. Processional and

recessional are in unison, most choruses are three-part but No. 4a is for a treble solo and No. 9 is a duet. Range from a^{b}-a^{b2}. Uses both homophonic and contrapuntal writing, the latter especially obvious in the middle of No. 6 (This Little Babe) and No. 8 (In Freezing Winter Night). Functional melodic lines, but enriched by changes of mode and use of dissonance. No. 8 is entirely in 5-4 meter, there is some use of triplets, and a variety of rhythmic patterns. Many choruses use some type of repetition. Difficulty - V

Accompaniment: Written for harp, but piano can be substituted. Interlude for harp solo (No. 7) would be omitted when piano is used. Accompaniment for harp or piano uses glissandos, chord clusters, rapid tempos, and varied harmonic structures. Accompaniment is almost entirely independent of vocal material. Difficulty - V

Fancie — Boosey 19352 (1964)

Text: by William Shakespeare, in English; a question and answer as to the source of imagination.

Music: Unison, range from d^{1}-f^{2}. Optional divisi to three parts in latter part of the work. Melody is functional but moves through a series of keys, ending in relative major. Some melodic leaps, including sevenths and a ninth, but much movement is stepwise. Internal organization is free. Some syncopation, but rhythmically uncomplicated. Difficulty - II

Accompaniment: for piano. Uses rhythmical ostinato in left hand and several different patterns in the right which are repeated a number of times. Harmony has some dissonance, is tonal, changes usually to related keys for short passages. Frequent chromatics related to shifts in harmony. Melody is usually doubled in accompaniment, sometimes before or after notes are sung by voice. Rapid tempo. Difficulty - III

Friday Afternoons, Op. 7 — Boosey 14336 (1936)

No. 1 - Begone, Dull Care!

Text: Anonymous from 17th century, in English; a text of a merry life.

Music: Unison, range from f^{1}-f^{2}. Melody completely diatonic in C major. Two stanzas in strophic form, internally organized AABA'. Vocal accents and some syncopation. Difficulty - II

Accompaniment: for piano. Tonal with harmony enriched by seventh and ninth chords, and added notes. Accompaniment changes on second stanza. Accompaniment doubles vocal line on first stanza, is slightly free on second. Difficulty - III

No. 2 - A Tragic Story

Text: by Thackeray, in English; a light text about a wise man and his attempt to get his pigtail in front

rather than hanging behind him.

Music: Unison, range from d^1-f^2. Six strophic stanzas with only final phrase being altered. Melody develops in sequential fashion and is primarily stepwise though there is a descending ninth. Tonality is d minor, rhythm entirely quarter notes. Tempo accelerates from andante to fastest presto possible near end. Dynamic level increases accordingly. Difficulty - II

Accompaniment: for piano. Begins simply, builds in intensity and texture as work progresses with a little exception. Mildly dissonant harmony. Melody is doubled at times. Difficulty - III

No. 3 - Cuckoo!

Text: by Jane Taylor, in English; telling in a few lines what the cuckoo does from April to August.

Music: Unison with optional second part which repeats once per measure a descending major third to imitate the cuckoo's call. Range from a^b-f^2. Score suggests exchange of voice parts if performed as two-part song. Through-composed, but only twenty-five measures with introduction and extension. Composition begins and ends in A^b major, main textual material set in relative minor. Difficulty - I

Accompaniment: for piano. Makes extensive use of cuckoo figure in right hand, one chord per measure in left. Functional harmony, only slightly varied, rather slow harmonic rhythm. Difficulty - I

No. 4 - "Ee-oh"

Text: Anonymous, taken from Walter de la Mare's Tom Tiddler's Ground; in English. Words are the traditional tale of the fox, goose, and farmer.

Music: Unison, range from $c\#^1$-a^2 with an optional upper limit of $f\#^2$. Seven stanzas in strophic form. Melody is completely diatonic in D major. Uses 3-2 and 2-2 meters. Difficulty - II

Accompaniment: for piano. Four different styles for the seven strophes. Tonal harmony is considerably enriched by dissonance, added notes, and altered chords. Melody is doubled on stanzas 1-3. Difficulty - III

No. 5 - A New Year Carol

Text: Anonymous, also from Tom Tiddler's Ground; in English. Words are those of an old carol sung by boys and girls as they went from house to house.

Music: Unison, range from e^{b1}-e^{b2}. Diatonic, much of the melody stepwise. Extensive repetition of the basic figure. Three stanzas with refrain. Difficulty - I

Accompaniment: for piano. Triple meter, almost totally a pattern of a half and quarter note per measure. Tonal harmony uses seventh, ninth and eleventh chords. Vocal melody is doubled infrequently. Difficulty - I

No. 6 - I Must be Married on Sunday
Text: by Udall, in English; telling of the forthcoming marriage of Roister Doister and Christian Custance.
Music: Unison, range from d^1-f^2. Six stanzas set in scheme ABBBBA. Rhythmical unity between the two musical ideas. Melody is diatonic, mostly small intervals. Presto tempo. Difficulty - II
Accompaniment: for piano. Varying styles include some chordal passages, some octaves, and one with single line in right hand and chords in left. Harmony is functional, mostly diatonic with some added notes. Melody is doubled on first stanza, thereafter more independent. Difficulty - III

No. 7 - There Was a Man of Newington
Text: Anonymous, from The Way of Poetry by John Drinkwater; in English. A short text about the wondrously wise man of Newington.
Music: Unison, range from $c\#^1$-e^2. Thirteen measures in length. Descending and ascending scale passages are prominent. Rhythmically, a mixture of dotted eighth and sixteenth, and two eighth notes. Difficulty - I
Accompaniment: for piano. Tonal harmony includes many seventh chords, several passages of octaves. Supports melody in punctuating style. Difficulty - II

No. 8 - Fishing Song
Text: by Izaak Walton, in English; an expression of a fisherman's pleasures.
Music: Unison, range from c^1-e^2. Three stanzas set in a two-part strophic form. 5-8 meter throughout, melody is unified through repetition of rhythmic figures. Completely diatonic. Difficulty - II
Accompaniment: for piano. Four different accompaniment patterns involving arpeggios, full chords, and runs of sixteenth notes. Accompaniment is mostly independent of vocal material. Difficulty - IV

No. 9 - The Useful Plow
Text: Anonymous, taken from Lighter Verse-King's Treasury; in English. Words sing the praises of those who follow the plow in the field.
Music: Unison, range from d^1-$d\#^2$. Two stanzas set in strophic form. Through-composed melody with alternation of 3-2 and 2-2 meters and some syncopation. Only one chromatic in the tonal melody. Difficulty - I
Accompaniment: for piano. Full chordal style using six-part texture, seventh and ninth chords, and added notes. Some repeated series of chords, and an ascending and descending series. Some dissonance against the melodic line. Accompaniment is primarily independent. Difficulty - II

No. 10 - Jazz-Man
Text: by Eleanor Farjeon, in English; a description of

a one-man band.
Music: Unison, range from d^1-f^2. Melody has several octave leaps but most movement is stepwise with some sequences and chromatics. Rhythmically varied in patterns. Uses one measure of 3-2 in 2-2 meter. Difficulty - II
Accompaniment: for piano. Uses trills, glissandos, grace notes, and varied rhythms at rapid tempo. Embellished and varied chord structures, but functional. Accompaniment is mostly independent. Difficulty - IV

No. 11 - There Was a Monkey
Text: Anonymous source, taken from Walter de la Mare's Tom Tiddler's Ground; in English. Words are a series of textual phrases, each characterized by repetition of thought.
Music: Unison, range from d^1-e^2. Nine rhymed couplets set to four-measure phrases with only slight rhythmical differences. Tonal melody is diatonic, uses some syncopation. Difficulty - I
Accompaniment: for piano. Changes each four measures by using different patterns, harmonies, and dynamic levels. Some dissonances between melody and harmony. Accompaniment is basically independent. Difficulty - IV

No. 12 - Old Abram Brown
Text: Anonymous, taken from Tom Tiddler's Ground; in English. Text is a picture of old Abram Brown, now dead and gone, in his old brown coat.
Music: Unison, range from e^1-e^2, then becomes a two-part round, four part round, followed by a return to a two-part round and unison. Diatonic melody, the first half is repeated notes, second half a descending scale passage. Eighth and quarter note rhythm. Difficulty - II
Accompaniment: for piano. Uses tonic pedal point and/or one measure pattern repeated in exact or similar form. Thicker texture chords toward conclusion. Accompaniment is basically independent. Difficulty - II

Missa Brevis in D, Op. 63 Boosey 18684 (1959)
Text: Setting of the Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei; in Latin.
Music: Three-part, range from g-a^2. Some passages are homophonic, but much of the work is based on one or more motives in each section which are repeated in imitation or repeated in modified form by one or more voice parts. Opening of the Sanctus is particularly angular (repeated in Benedictus). Some solo passages and a limited amount of unison are also present. Frequent use of triads and inverted chords, also some sharp dissonances. The Gloria is in 7-8 meter except

for the closing measures in 5-4; the Agnus Dei is also in 5-4. Difficulty - V

Accompaniment: for organ. About half is written on three staves. Functional harmonic style, varied in chord structures, frequently involving dissonance. Much is basically chordal style. Almost entirely independent of vocal lines. Difficulty - IV

Psalm 150, Op. 67 — Boosey 19080 (1963)

Text: from the Psalter using the King James version, in English; one of the exuberant songs of praise to God.

Music: Two-part setting with rare divisi to three and four parts, and one four-part canon. Range from c^1-g^2, but g^2 occurs only twice. Music is sectional, each characterized by change of key and meter. Vocal parts are basically tonal. Second section is in F major, 7-8 meter, and unison chant style. In the two-part settings there is some alternation of vocal material between the parts, and also sections in which the parts sing together. Some use of duplets in 6-8 meter. Final section (Glory be to the Father) uses musical material from the beginning. Indicated performance time is 5:00. Difficulty - IV

Accompaniment: scored for orchestra. Piano score is available which provides obbligato instrumental parts but, as indicated, cannot adequately serve as a replacement for the full orchestra in performance. Contemporary harmonic idiom uses altered chords, simultaneous cross relations, secondary dominants, pedal point, and arpeggios. For the most part, the accompaniment is independent. Difficulty (estimated on basis of piano score) - III

Three Two-Part Songs

No. 1 - The Ride-by-Nights — Oxford 168 (1932)

Text: by Walter de la Mare, in English; describing the witches' night flight.

Music: Two-part, range from d^1-f^2, almost consistently a canon at the unison. Three stanzas based on similar musical material, but modified both melodically and rhythmically. Vocal lines are tonal and have only a few accidentals. Intervals between the parts are primarily consonant though the contrapuntal writing results in some dissonance. Difficulty - III

Accompaniment: for piano. Basically tonal, enriched by varied chord structures and considerable use of pedal point using g and d. At one point the canonic subject becomes a four-part canon, two parts in the voices and two in the accompaniment. Extensive use of grace notes as part of left hand pattern. Accompaniment is independent of vocal material. Difficulty - III

No. 2 - The Rainbow — Oxford 169 (1932)

Text: by Walter de la Mare, in English; a verbal picture of a briefly seen rainbow.
Music: Two-part, range from c^1-f^2. Rhythmically varied by hemiola rhythm, misplaced textual accents, and frequent change in rhythmic flow. Melody is almost entirely diatonic in C major, but does not have a strong tonal feeling. Between the parts, thirds appear most often, but there are many fourths, fifths, and other intervals. The voices move in homophonic style except for the final section which is in free contrapuntal style. Difficulty - III
Accompaniment: for piano. Two-part canon at the octave, except for one section where the canon subject appears against the augmented subject, and at the close where three chords are used. Accompaniment is modern in sound, characterized by frequent dissonance. Accompaniment is totally independent of the voices, one or both of the accompaniment lines creating dissonance against the vocal parts. Difficulty - III

No. 3 - The Ship of Rio — Oxford 170 (1932)
Text: by Walter de la Mare, in English; describing a ship sailed by a crew of ninety-nine monkeys.
Music: Two-part, range from e^{b1}-e^{b2}. Three stanzas set in strophic form, the first in unison and last two in parts. Second stanza set as unison canon, third stanza begins as canon and then returns to unison. Composition seems to gravitate toward A^b but enharmonic change at end of each strophe ends composition on E natural. Canonic treatment results in overlapping of voice parts, but only passing dissonance. Difficulty - III
Accompaniment: for piano. Uses repetition of same chord and rhythm in much of the song. Accompaniment changes on each strophe. Grace notes present in abundance, embellishing chordal style; glissando occurs near end. Accompaniment does not double the voices. Difficulty - IV

CHASINS, ABRAM

The Little Star — Fischer 5956 (1928)
Text: by Jane Taylor, in English; the very familiar "Twinkle, Twinkle, Little Star."
Music: Unison, range from d^1-d^2. Simple melodic line, completely diatonic, moving either stepwise or along chord tones. Four phrases in ABAB form. Difficulty - I
Accompaniment: for piano. Chordal style, traditional harmony with a few non-diatonic chords. Piano part is independent of the vocal line. Difficulty - I

The Vulture — Fischer 5956 (1928)
Text: by Hilaire Belloc, in English; telling the

reason vultures don't feel good.
Music: Unison, range from a-e^2 with optional $f\#^2$. Thirteen measures of vocal line consisting of a four-measure phrase repeated, modified, and extended. Primarily scalar motion in simple rhythm interrupted by three fermatas. Difficulty - I
Accompaniment: for piano. Chordal style, functional and slightly varied traditional harmony. Accompaniment is independent of the vocal melody. Difficulty - I
The two above songs were originally composed for New Songs for New Voices, edited by David and Clara Mannes and Louis Untermeyer, and published by Harcourt, Brace and Company in 1928.

CHAVEZ, CARLOS

Canto a la Tierra — Ed. Mexicanas (1946)

Text: by Enrique Gonzalez Martinez, in Spanish; a song of encouragement to those who cultivate the land.
Music: Unison, range from c^1-d^2. Opening material or fragments of it are interspersed between other material for unification. Other sections are internally organized, i.e., second section has form ABACA. Tonality moves between C and F majors, melody is functional and has sectional changes of meter and frequent changes in tempo. Syncopated rhythmic patterns are common. Sequences are also used. Difficulty - II
Accompaniment: for piano. Functional harmony, noted for generally slow harmonic rhythm with limited use of non-diatonic chords, but an abundance of seventh chords. Almost totally chordal style and only in one section is the vocal line doubled to any significant degree. Difficulty - II

DALLAPICCOLA, LUIGI

Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie: — Carisch 18743 (1936)

No. 1 - Invenzione - I balconi della rosa
Text: by Michelangelo, 16th century sculptor and poet, in Italian; a short poem about the five Buonarotti brothers and one of their balcony roses.
Music: Two- and four-part, range from a-a^2. Modern style, non-tonal, organized by use of melodic material in imitation. Melodic intervals do not exceed a fifth. Harmonically, dissonances are very common. Short a cappella section for voices at the beginning. Difficulty - V
Accompaniment: for full orchestra. Harmonically lacks a center of tonality. Dissonance is found in abundance but work is not dissonantly harsh. Various articulations and patterns including tremolos, glissandos, cross rhythms, trills, and accents are present. Usually one or more voice parts are doubled.

Indicated performance time: 3 minutes. Difficulty - V

No. 2 - Capriccio - II papavero

Text: by Michelangelo, in Italian; about the crown a poppy wears in old age.

Music: Two-part, range from c^1-g^2. Vocal motive is repeated several times at beginning in modified form. Middle section is in free imitation, followed by a short statement of opening melody. First and last statements are in octaves or fifths. Harmonic intervals in contrapuntal section mostly consonant. Various meters are alternated including 7-4 and 5-4. Difficulty - IV

Accompaniment: for full orchestra. Freely dissonant harmonic character. Unified by free repetition and imitation of thematic motives, sometimes in augmentation simultaneously with regular statement. Cross rhythms, changes of meter, trills, tremolos, various accents, and articulations are noted. Voice parts are usually doubled by one or more instruments. Indicated performance time is 2:45. Difficulty - V

These two choruses are preceded by an instrumental Esposizione of two minutes and forty-five seconds duration. It is similar in style and difficulty.

DAVIES, WALFORD

All Things Bright and Beautiful Times, No. 88 (1930)

Text: by Mrs. C. F. Alexander, in English; words praising the beauty of God's created world.

Music: Unison and two-part, range from b-d^2. First stanza is in unison and thereafter serves as a refrain for the other three stanzas which are in a two-part setting. Melody is functional, completely diatonic, basically moving in small intervals. Rhythmically uncomplicated although 3-2 and 2-2 meters are used in the refrain. Intervals between the voices are mostly parallel thirds. Difficulty - II

Accompaniment: for keyboard instrument. Three- and four-part texture. Traditional harmony with only two chromatics. Voices are doubled. Difficulty - I

This chorus is published in the Extra Supplement of The Musical Times, No. 88 (November 1, 1930), pages 2-3.

DEBUSSY, CLAUDE

Noel des enfants qui n'ont plus de maisons (Christmas Carol for Homeless Children) Durand 9418 (1918)

Text: by the composer, in French; English translation by Madame Swayne Saint Rene Taillandier. Written during World War I, words describe the war's effect on children.

Music: Unison, range from c^1-g^2. Three-part form with phrases of irregular length. Melody uses seconds and

thirds extensively. In a rhythmically free style, but consistent common meter. Variation in tempo and dynamics. Difficulty - II

Accompaniment: for piano. Rather slow harmonic rhythm, impressionistic style with chord parallelism, seventh and ninth chords, harmony fluctuating freely around a minor. Middle section is quite varied harmonically. Ostinato rhythmic effect. Accompaniment is in 12-8 meter which creates a consistent three-against-two pattern since the vocal line is in 4-4. Accompaniment is independent of the voices. Difficulty - III

DE KOVEN, REGINALD

Fiddle-Dee-Dee — Scribner's - Reproduced

Text: by Eugene Field, in English; telling of a little boy who attempts to quiet a whistling bird with his toy gun.

Music: Unison, range from e^1-$f\#^2$ including the whistling interludes. Melody uses repeated segments and rhythms, but not phrases. The indicated "lively" tempo requires some moderately fast whistling articulation. Music is functional with an occasional chromatic. Four stanzas of the text are set in strophic form. Difficulty - II

Accompaniment: for piano. Introduction and interludes have sixteenth note runs, otherwise a chordal style. Traditional harmonic idiom with some secondary dominants. Vocal line is not doubled. Difficulty - II

Originally printed in a collection of songs entitled Songs of Childhood.

DELIUS, FREDERICK

Two Songs for Children

No. 1 - What Does Little Birdie Say? Oxford 22 (1934)

Text: by Alfred Tennyson, in English; stating that little birds and children soon grow up and leave home.

Music: Unison, range from g^1-$f\#^2$. Two stanzas set in strophic form. Melody is only semi-functional, gravitating toward G major, but lacking strong tonal direction. A few chromatics are present and the melody ends on the sixth scale degree followed by resolution of accompaniment to G major. Form consists of four through-composed phrases. Difficulty - I

Accompaniment: for piano. Chordal style, harmonically colored by seventh and ninth chords, and chromatic alterations. Vocal line doubled where chromatics occur. Difficulty - II

No. 2 - The Streamlet's Slumber Song Oxford 115 (1942)

Text: No indication of source, in English; describing the flow of the brook and some of nature around it.

Music: Two-part, range from c^1-f^2. Parts move in similar rhythm, occasionally overlapping. Little parallel melodic movement, considerable rhythmically. Intervals between the parts are mostly consonances and

individually the parts move mostly stepwise. Melody is confined, for the most part, to d minor and F major, but tonality is weak. Difficulty - III

Accompaniment: for piano. More chromatic than No. 1 with definite impressionistic tendencies. Accompaniment is in chordal style with some six-part texture. Voice parts are usually doubled, sometimes with the lowest voice part in the uppermost part of the accompaniment. Difficulty - II

Both songs were published by Silver Burdett and Company in Book II of their Progressive Music Series.

DOHNANYI, ERNST VON

Stabat Mater, Op. 46 — Associated 95411 (1956)

Text: 13th century hymn of Jesus' mother at His crucifixion, in Latin.

Music: Six-part, range from f-a^2 with high, mezzo, and low solo voices against two three-part choirs. Parts frequently have a high or low tessitura. Uses both homophonic and contrapuntal styles, with examples of both free and strict in the latter style. One section consists of a unison canon between the two choirs while the three soloists sing a motive from the canon in homophonic style. Some alternation of meters. Thematic material is presented in structural blocks but the work is continuous. Difficulty - V

Accompaniment: for orchestra, materials available on rental basis from the publisher. Vocal score includes a piano reduction made by the composer and is indicated for rehearsal purposes only. Harmonic style is a very chromatic functional type, the tonalities extensively colored by varied chord structures, nondiatonicism, and free harmonic movement. Accompaniment is basically independent. Indicated performance time is approximately twenty-three minutes. Difficulty - V

DONATO, ANTHONY

Make a Joyful Noise — Kjos 6099 (1964)

Text: Psalm 100, in English; a text of adoration and thanksgiving to God.

Music: Unison and two-part, range from c^1-$f\#^2$. Three sections, the first gravitating toward a minor, the middle fluctuating tonally but with few accidentals, the final section is a modified version of the first. Vocal parts are a mixture of seconds and other intervals, along with some repeated notes. Harmonic intervals are mostly consonant and move partly in a nonimitative independent style. Both 4-4 and 3-4 meters are used, without frequent alternation. Difficulty - III

Accompaniment: for organ, on three staves, and optional brass quartet (Edition No. BR. 6099). Harmonic style

is characterized by free dissonance. Texture is sometimes thin. The unison sections are not doubled, the voices in the two-part sections are doubled by the first and second trumpets. Difficulty - II

ELGAR, EDWARD

The Woodland Stream — Prowse 4628 (1932)

Text: by Charles Mackay, in English; asking that the luster of human life might come from heaven as the beauty of nature.

Music: Unison, range from e^{b1}-e^{b2}. Set in AABA form. Functional, mostly diatonic melody with some chromatics. Some rhythmic unification through repetition of patterns. Melodic intervals are predominantly small. Difficulty - II

Accompaniment: for piano. Chordal style, the right hand repeating the chords once or more, the left hand has a single line or octaves. Functional harmony is somewhat enriched by secondary dominants. Melody is doubled in most of the composition. Difficulty - II

ERB, DONALD

Christmas Greeting — CMP Lib. 018-3-01 (1968)

Text: Anonymous source, in English; words telling of the joys of Christmas.

Music: Unison, range from f^1-c^2. Mixolydian melodic quality. Three stanzas set in strophic form, twelve measures in length. Some internal melodic repetition. Difficulty - I

Accompaniment: for brass ensemble (two trumpets, horn, trombone and tuba) and rhythm band (tambourines, jingle sticks, sleighbells, and triangles). Other instruments may be substituted for the brass. Archaic harmonic quality uses parallel open fifths. First trumpet part doubles the melody through most of the song. Difficulty - I

Composed in 1962 for the Bakersfield, California Elementary Schools.

Three Songs for Treble Chorus — CMP Lib. 018-3-02 (1968)

No. 1 - Butterfly

Text: by Hilda Conkling, in English; a request to the colorful butterfly to show his wings before the sandman comes.

Music: Two-part, range from b-f^2. Voices are, with only one exception, diatonic in pure minor mode. Intervals between the voices include some dissonances and in a few instances parallel sevenths. Much movement in parallel rhythm. Difficulty - III

Accompaniment: for piano. Makes frequent use of a three-note figure involving a pitch and its lower neighboring tone, the same pattern found in different

rhythms in all parts of the accompaniment. Mildly dissonant harmonic idiom has some accidentals in the introduction and interlude. Never more than three-part texture. Voices are not doubled. Difficulty - II

No. 2 - Water

Text: by Hilda Conkling, in English; about the water in the world's lakes and rivers.

Music: Two-part, range from b-e^2. Diatonic melodically and while varied there is no interval larger than a fifth. Most movement is stepwise in a rising and falling figure. Uses 2-, 3-, 4-, and 5-4 meters within its twelve measures length. Voices move primarily together in quarter and eighth notes. Only an occasional harmonic dissonance. Difficulty - III

Accompaniment: for piano. Chordal style with little exception. Moderately dissonant harmony possesses modal quality. Accompaniment is in three- and four-part texture, and is independent of the voices. Difficulty - I

No. 3 - Dandelion

Text: by Hilda Conkling, in English; describing the yellow dandelion as a little soldier on the lawn.

Music: Two-part, range from b-d^2. Weak feeling of tonality, mixolydian quality with only one chromatic alteration. Considerable stepwise movement. Harmonic seconds and sevenths are common. Difficulty - III

Accompaniment: for piano. Mostly a two-part texture, rather dissonant quality with some chromatics. Voices are not doubled. Difficulty - I

FERRARI-TRECATE, LUIGI

Canti de Fanciullo — Ricordi 128510 (1953)

Texts: Twelve texts with no indicated sources, in Italian. No. 1 is about a little sparrow singing on the roof, No. 2 about a little horse that kicks down the church steeple, No. 3 tells of a concert by an insect orchestra, No. 4 about a dance during carnival season, No. 5 a few words of advice to the butterfly, No. 6 is a Christmas lullaby, No. 7 a song for Easter, No. 8 is about the Epiphany Witch, No. 9 about mountain flowers and early sunlight, No. 10 about the nightingale's song, No. 11 about three ants coming to supper, and No. 12 a text about the number of geese that wanted to drink at the king's fountain.

Music: Ten songs are unison, two have an optional second part. Range from c^1-d^2, but a number have a range of a seventh or less. Melodies are tonal and only one song has any chromatics. A variety of rhythmic patterns are used, and some have two meters. No. 11 is characterized by frequent alternation of 2-4 and 3-4 meters. In the two-part songs, intervals

between the voices are consonant (No. 11 moving almost entirely in parallel thirds), and voices move in parallel rhythm. Diverse forms are used, most involving repetition of phrases or patterns. Some tend toward through-composed but have some type of unification. Difficulty - I-II

Accompaniments: for piano. Most are in a contemporary idiom utilizing a moderate amount of dissonance, but remain tonal. Seventh and ninth chords are present in abundance. Chromatics are relatively scarce. Repetition is common and ostinatos are frequently used. No. 12 repeats two chords throughout until the final chord; the accompaniment of No. 2 changes only slightly. Most accompaniments are chordal or broken-chord style. The vocal lines are doubled at times, in other instances the accompaniments are free and create dissonances against the melodies. Difficulty - I-II

FINZI, GERALD

A Linnet in a Gilded Cage — Oxford 181 (1936)

Text: by Christina Rossetti, in English; asking which bird is happier, the one in the cage or the one on the bough?

Music: Two-part, range from d^1-e^{b2}. Two stanzas, the first in free imitative style, the second a mixture of imitative and homophonic styles. Free rhythm with syncopation, ties across measure bars, and rhythmic extension of phrases. Functional lines have a few chromatics. Intervals between the two parts are essentially consonances. Difficulty - III

Accompaniment: for piano. Basically a chordal style with accessory tones and one short running passage. Traditional harmony is somewhat enriched by dissonance. Much of the vocal line is doubled. Difficulty - II

Boy Johnny — Oxford 184 (1936)

Text: by Christina Rossetti, in English; a conversation between a maid and Johnny about marriage.

Music: Unison except for the final four measures which are optional two-part. Range from d^1-g^2 with optional lower e^2. Two stanzas in strophic form, each strophe in two sections. Melody is functional, totally diatonic. Lively rhythmic character including a variety of patterns, Scottish snap, two measures of 5-4 in an otherwise 4-4 meter. Difficulty - II

Accompaniment: for piano. Slight changes in accompaniment on second strophe. Traditional harmony, mildly colored by seventh chords, is completely diatonic. Vocal line is doubled throughout. Difficulty - III

Dancing on the Hill-tops — Oxford 1245 (1954)

Text: by Christina Rossetti, in English; expressing the

happiness a little girl feels about living in the country - she could not be happier if her father's cottage were a palace.
Music: Unison, range from c^1-f^2. Musical form ABA. Melody is totally diatonic, a mixture of stepwise and larger intervals. Some rhythmic repetition with an occasional Scottish snap. Difficulty - I
Accompaniment: for piano. Traditional harmony with a few seventh chords and other mild dissonances. Primarily a chordal style utilizing half beats for filling out chords. Melody is doubled in most of the song. Difficulty - II

Dead in the Cold — Oxford 2238 (1954)
Text: by Christina Rossetti, in English; about a thrush which has died in the winter cold.
Music: Two-part, range from c^1-f^2. Voice parts occasionally cross. Free imitation between the parts. Music has modal quality, but is functional. Generally avoids the major dominant chords and dominant-tonic cadences. Extensive unification through rhythmic repetition. Difficulty - III
Accompaniment: for piano. Mostly chordal style including some arpeggios. Modern modal harmony with considerable use of four- and five-note chords. Voice parts doubled occasionally. Difficulty - II

Lullaby, Oh Lullaby! — Oxford 2237 (1954)
Text: by Christina Rossetti, in English; a child's evening lullaby.
Music: Two-part, range from $f\#^1$-d^2. Parts alternate presenting the single vocal line, and score indicates the music may be used as a unison song. Nine four-measure phrases in form abacadaba. Rhythm predominantly a half and quarter note per measure in 3-4 meter. Only two non-diatonic notes in the minor mode. Difficulty - I
Accompaniment: for piano. Uses pattern of quarter and half notes in the right hand, a repeated pattern of quarter notes in the left hand. Spread chords are used, sometimes separated by two octaves. Functional harmony slightly colored by dissonance. Accompaniment is independent. Difficulty - II

Rosy Maiden Winifred — Oxford 2236 (1954)
Text: by Christina Rossetti, in English; about a milkmaid and some signs of morning.
Music: Two-part, range from c^1-g^2 with an optional lower e^{b2}. Second part imitates the upper at a one measure interval, with rare exception. Functional lines are almost totally diatonic. Some rhythmic

syncopation. Difficulty - III
Accompaniment: for piano. Mixture of chordal and arpeggio styles which usually double one or both of the voice parts. Harmony is traditional with only a few accidentals, but is embellished by seventh and other chord structures. Difficulty - III

The Lily has a Smooth Stalk — Oxford 1243 (1954)
Text: by Christina Rossetti, in English; a picture of the lily's charm.
Music: Unison, range from c^1-f^2. Three stanzas set in ABC form with the last half of both B and C being derived from A. Melody is modal using raised sixth and lowered seventh scale degrees and melodic movement is mostly in small intervals. Difficulty - I
Accompaniment: for piano. In chordal style of three- and four-part texture except for the thicker texture on the final stanza. Functional, only slightly non-diatonic harmony. Accompaniment is partly independent. Difficulty - I

Two Two-Part Songs — Oxford 182 (1936)
No. 1 - Margaret Has a Milking Pail
Text: by Christina Rossetti, in English; about the early morning greeting exchanged by Margaret and Thomas.
Music: Two-part, range from e^{b1}-f^2. Written in a quasi-contrapuntal style though the parts have only slight thematic resemblance. Completely diatonic in the minor mode. Length is only two phrases with a short extension. Difficulty - III
Accompaniment: for piano. Mostly a two-part texture, in broken-chord style. Functional harmony is completely diatonic in f minor. Voices are not doubled. Difficulty - II
No. 2 - Ferry Me Across the Water
Text: by Christina Rossetti, in English; the conversation between a maid and boatman.
Music: Two-part song, or unison song; the two parts not singing simultaneously. Range from c^1-e^2. A series of six phrases, only the first and fourth, and second and third having melodic resemblance although other rhythmic similarities are present in other phrases. Begins in the minor mode, the last two phrases shift to the parallel major and the accompaniment concludes in the original minor.
Accompaniment: for piano. Mostly a three-part texture, a mixture of chordal and broken-chord styles. Functional harmony, the only accidentals occur when the tonality shifts to the parallel major and then back to the minor. For the most part, the accompaniment is free of vocal material. Difficulty - II

FRANCAIX, JEAN

Cinq Chansons — Sirene 189M (1933)

No. 1 - La Vieux Savant et Sa Femme

Text: by the composer, in French; German text by Hansi Gosselin. Words describe the old professor and his wife as they are going for a walk.

Music: Two-part, range from d^1-e^2. Upper part is for boys, the lower for girls. The lower part imitates the upper part at a two-measure interval except for the final few measures, the two parts singing together only on the final three notes. Lines are functional and diatonic. Difficulty - I

Accompaniment: for piano. Mostly two-part texture using opposite ends of the keyboard. Mildly dissonant harmonic style. Accompaniment is completely independent of the voices. Difficulty - II

No. 2 - La Mort du Petit Chat

Text: same sources as No. 1; telling of a small cat that has been killed by an automobile.

Music: Unison, range from c^1-g^1. Only six vocal measures plus two of sniffles. Melody gravitates around d minor with some use of the lowered second scale degree. Mostly stepwise movement and uncomplicated rhythm. Difficulty - I

Accompaniment: for piano. Left hand almost totally open fifth tonic pedal point, the right hand doubling the melody. Modal harmonic effect. Difficulty - I

No. 3 - Valse

Text: same sources as No. 1; describing a clown who plays his violin for the dancing of two monkeys and a bear.

Music: Unison, range from d^1-d^2. Two musical strophes are identical except for the last note, each strophe sixteen measures in length. Alternating phrases are also identical. Detached vocal line is diatonic and primarily stepwise. Difficulty - I

Accompaniment: for piano. Moderately dissonant sound, chromatic alterations, changes in texture, and some crossing of hands. Vocal line is doubled at times. Difficulty - III

No. 4 - Papa et Maman

Text: same sources as No. 1; words expressing a love for father and mother.

Music: Unison, range from g^1-g^2. Musical form is ABA, the middle section indicated for girls alone. Rhythmic movement mostly quarter and half notes; melodically, diatonic scalewise movement. Difficulty - I

Accompaniment: for piano. Chordal style with frequent intervals of a tenth or more in the left hand and three- or four-note chords in the right. Harmony makes frequent use of seventh chords. Difficulty - III

No. 5 - Mickey
Text: same sources as No. 1; about Mickey Mouse in school and some of his tricks.
Music: Unison, range from g^1-g^2. Melody uses only four different notes, mostly alternating between g^1 and a^1. Functional and diatonic melody. Difficulty - II
Accompaniment: for piano. Octaves in the left hand, full chords on the off-beat, some requiring a reach of more than an octave. Functional, mildly dissonant harmonic quality has some accidentals. Difficulty - III

FRANCO, JOHAN

Autumn American (1969)
Text: by Eloise Franco, in English; describing some signs of spring.
Music: Unison, range from c^1-e^2. Melody is functional, almost completely diatonic in C major but concludes on the sixth scale degree. Intervals of a third and fourth appear often. Musical form is ABA. Basically only three different measures rhythmically. Difficulty - I
Accompaniment: for piano. Single line on each staff, the lower which is a canon at the octave entering one measure after the upper. Resulting harmony is somewhat dissonant. Upper part of accompaniment serves as the vocal line, text being written between the two staves. Difficulty - I
Copy secured also included The Raindrop's Adventure.

Elephants, or, The Force of Habit Hargail
Text: by A. E. Housman, in English; a light text about the location of the elephant's tail and trunk.
Music: Four-part round with range d^1-e^2. Only one non-diatonic tone in a melody which has numerous skips of fourths and fifths along with scalar movement. Rhythmic notation is the same in each measure, resulting in perfect vertical harmony which is contemporary in sound. Difficulty - III
Accompaniment: None. No voice reduction.
Included in collection entitled Rounds and Rounds.

Four Children's Songs (1934) American (1967)
Texts: by Rie Cramer, in Dutch; English words by Eloise Franco. The first (Magic May Rain) is based on a Dutch folk belief that the May rain falling on a boy's bare head will make him grow as big as his father. The other texts describe, respectively, a sparrow's mistaking a boy's flute playing for a robin, four poplars growing along the dike, and walking through the snow.
Music: Unison songs, range from b-$f\#^2$. Contemporary

style, especially melodically. Functional only for very short periods in any specific tonality, and incomplete feeling is created by the character of the melodies as well as the harmony. Numerous chromatic alterations result from fluctuating melodic center. Occasional use of melodic sequences, some use of triplets and more than one meter signature. Vary in length from six to fourteen measures. Difficulty - II

Accompaniments: for piano. Rather dissonant style, scarcely a chord without one or more sevenths or seconds (major or minor, compounds thereof). Accompaniments are basically chordal style. Vocal lines are doubled, but sometimes in lower parts of the harmony. Difficulty - III

Earlier manuscript, copyrighted in 1934, is for voices with flute and piano accompaniment and served as basis for the 1967 arrangement.

The Raindrop's Adventure — American (1969)

Text: by Eloise Franco, in English; twelve stanzas about a little drop of water that wanted to see the world.

Music: Unison, range from c^1-d^2, but may be sung as a canon. Frequent leaps of thirds and fourths, and fourth and seventh scale degrees occur only once each. Rhythmically unified. Difficulty - I

Accompaniment: single line in bass clef, except for two-part texture on last two notes of twelfth stanza. Accompaniment is a canon at the lower octave of the vocal melody. Difficulty - I

Three Duets (1943) — Composer's MS

No. 1 - Prayer

Text: because formal permission to use the text has not been requested, the source cannot be mentioned. The words ask that life be as variously described aspects of nature.

Music: Two-part, range from a-f^2. Two stanzas of text are set in strophic form. Music is tonal even though it modulates to other keys. Two voices move in almost identical rhythm. Harmonically, most of the intervals are consonant. Difficulty - III

Accompaniment: None. No voice reduction.

No. 2 - Mice

Text: same conditions apply as in No. 1. The words describe some characteristics of mice.

Music: Unison, range from c^1-d^2, bi-modal in C major-minor with some use of the raised fourth scale degree. Thirteen measures in length, short phrase groups end on different beats of the measure. Difficulty - II

Accompaniment: for piano. Two-part texture, lower part not below small g. Mildly dissonant harmonic effect. Melody is doubled by one of the two parts. Score calls for repeat with the voices faster and lighter while the accompaniment is played an octave higher. Difficulty - I

No. 3 - The Moon's the North Wind's Cooky

Text: same conditions apply as in No. 1. The words tell of the north and south wind's effect upon the moon.

Music: Two-part, range from b^b-e^2. Music is in two-part form AA', written in composition style that is freely embellished with accidentals and dissonances. The voices end on a harmonic major seventh. 3-4 and 4-4 meters used. Difficulty - III

Accompaniment: Two measures for ad lib. piano at the conclusion consisting of several dissonant chords which include the voice parts. Difficulty - I

FRID, GÉZA

Kinderliedjes, Op. 53 (Volume I) Donemus

No. 1 - De Kraal

Text: by Annie M. G. Schmidt, in Dutch; a story of a talking crow and his meeting the Earl of Hoitierelier.

Music: Unison, range from c^1-d^2. Six musical strophes which vary only slightly melodically and rhythmically. Functional melody has a few chromatics including oft-raised fourth scale degree. Difficulty - I

Accompaniment: for piano. Primarily a chordal style with only minor changes from strophe to strophe. Harmony is tonal, enriched by altered chords and some dissonance. Part of each strophe is written entirely in the bass clef and uses lower range of the keyboard. Accompaniment also involves crossing of hands and one glissando. Vocal line is doubled but not note-for-note. Difficulty - II

No. 2 - Wiegenlied

Text: by Annie M. G. Schmidt, in Dutch; a mother porcupine's lullaby to her baby.

Music: Unison, range from c^1-d^2. Functional melody with repetition of thematic and rhythmic material. Three stanzas of text in strophic musical form. Some movement outside of the tonic key. Difficulty - II

Accompaniment: for piano. Chordal style with an eighth-note motive. Functional but rather enriched chromatic harmony. Some crossing of left hand over right. Vocal line is doubled. Difficulty - II

No. 3 - Het Fluiketeltje

Text: by Annie M. G. Schmidt, in Dutch; about a whistling kettle and the objections of other pots and pans.

Music: Unison, range from a-f^2. Optional notes

decrease requirement to c^1-f^2. Five stanzas, each of the last four transposed a half-step higher than the preceding with only a few differences. Melody is tonal, but each strophe involves chromatics. Difficulty - II

Accompaniment: for piano. Series of chromatic passages in the right hand, and in both hands on the last strophe. Six notes against four per beat in 2-4 meter. Melody is doubled in one part of the left hand, except on the final strophe. Difficulty - V

Kinderliedjes, Op. 56 (Volume II) Donemus

No. 1 - De Zeven Boeven

Text: by Albert Verwey, in Dutch; a story with an ironic conclusion when the King and his servant take seven thieves to the gallows.

Music: Unison, range from b^b(a#)-e^2. Includes parts for two solo voices, one of which is spoken. First and last sections are similar, the middle involves some fragmented and developed treatment of the melody. Functional but with some chromatics and change of key. Rhythmically, has a little syncopation and ties across measure bars. Difficulty - II

Accompaniment: for piano. Enriched functional harmony. Uses various accompaniment patterns including some chords, brief sections of imitation, and arpeggios. Also uses changes of register and numerous chromatics. Accompaniment doubles the vocal part infrequently, but is based on melodic material. Difficulty - IV

No. 2 - Boutade

Text: by De Génestet, in Dutch; describing in a tongue-in-cheek manner the unpleasantness of a country noted for overshoes, umbrellas, fog, and gout.

Music: Unison, range from b-f^2. Three stanzas, the first two set to the same music, the third considerably modified. Tonal melody with a few chromatics. Repetition, especially in the first section, and sequences are present. Some triplets are also used. Difficulty - II

Accompaniment: for piano. Chordal style in somewhat dissonant idiom that is functional. Simultaneous cross relationships and a few chord clusters. Vocal line is doubled on the first and third beats. Difficulty - III

No. 3 - Luidt Het Uit

Text: by G. W. Lovendall, in Dutch; about the good weather and warmth that the south wind brings.

Music: Unison, range from $c^{\#1}$-f^2. Three stanzas in strophic form with codetta, each strophe consisting of three phrases in ABA' form. Tonal melody with some use of chromatics. Difficulty - II

Accompaniment: for piano. Mostly a mixture of two-part and chordal textures. Functional harmony enriched by secondary dominants. Vocal line is doubled. Difficulty - III

FRISCHENLAGER, FRIEDRICH

Zwölf Kinderlieder, Op. 7 Universal (W) 5924 (1918)-ONB

Texts: various sources including the authors Heine, A. Holst, Geissler, and one folk text; in German. Subjects include a song about the evening bells, two lullabies (one using the familiar "Sleep, Baby, Sleep" text), two goose songs, a song about a hunted rabbit, one about two bears, and another about a mouse being hunted.

Music: Twelve unison songs, range from c^1-f^2. The melodies are tonal and predominantly diatonic. Much of the movement is stepwise or along chord tones. Four-measure phrases are most common but there is frequent variation in length, use of fermatas, suggested variation in tempo, and other techniques for variety. Rhythmical treatment is relatively simple. Difficulty - I-II

Accompaniments: for piano. Include a diversity of styles; a few are in modified chordal style, others use broken chords, ostinato patterns, off-beat rhythms, runs, and grace notes. Functional harmony is only moderately varied by secondary dominants, chromatics, and seventh chords. Voices are frequently doubled. Difficulty - II-IV

GARDNER, JOHN

Angels, from the Realms of Glory, Op. 58, No. 1 Oxford (1964)

Text: by J. Montgomery, in English with Latin refrain; familiar words of the Christmas hymn.

Music: Options provide for texture varying from three to nine parts, range from d^1-g^2. Five stanzas with refrain; the odd numbered identical, the even numbered identical. Stanzas are in unison, refrain is three-part and may be sung in canon by one or two additional three-part choirs. Tonal, totally diatonic in G major and its relative minor. Melodic thirds are very common. Harmonic intervals are predominantly consonant. Difficulty - III-IV

Accompaniment: None. No voice reduction.

I Will Lift Up Mine Eyes Unto The Hills, Op. 63 Oxford A224 (1966)

Text: from Psalm 121, in English; expressing a faith in the protection provided by and strength received from the Lord.

Music: Three-part, range from b^b-g^2, includes use of

solo voice. Chorus upper limit is $f\#^2$. Solo part may be performed by a group of voices. Opens with solo, repeated in modified versions twice later accompanied by chorus. Harmony weakly gravitates toward f as a center. There are a few accidentals, moderate use of dissonance, and some parallel thirds in two of the chorus parts. Free-flowing rhythm uses syncopation, ties across measure bars, and hemiola. Difficulty - V

Accompaniment: None. No voice reduction.

The Holly and the Ivy, Op. 58, No. 2 Oxford (1964)

Text: Traditional words, in English; appropriate for Christmas.

Music: Varies from unison to three-part texture with optional five-part; range from d^1-e^2 for three-part setting, from d^1-$f\#^2$ for five-part. Six stanzas set to the same melody, each two strophes a half-step higher. Refrain on second strophe is a two-part canon, third strophe is a three-part canon with optional two-part descant. Music is functional and almost completely diatonic in the respective keys. Harmonic intervals are mostly consonant. Difficulty (three-part) - III, (five-part) - IV

Accompaniment: for piano. Chordal style, mostly bass note on the beat and chord on half-beat. Functional and mostly diatonic harmony, generally slow harmonic rhythm of folk-song quality. Voices are not doubled. Difficulty - II

Tomorrow Shall be My Dancing Day, Op. 75, No. 2 Oxford (1966)

Text: Traditional words, in English; a folk-like story of the birth and baptism of Jesus, told in first person.

Music: Score primarily for mixed-voice chorus, but arranged by composer for equal voices. Texture of the latter setting varies from unison to three-part with range from a-g^2. Strophic form, the first three stanzas are set in unison, the fourth is two- and three-part texture with melody in the lowest voice. Functional lines have a few chromatics. Rather frequent alternation of 2-2, 3-4, and 2-4 meters. Some dissonance between the voices on the fourth strophe. Difficulty - IV

Accompaniment: for piano. Chordal styles, varying from four- to six-part texture. Changes of meter and placement of chords on various beats produces a syncopated effect. Functional harmony is considerably colored with seventh and ninth chords, and added notes. Has some non-diatonic chords. Voices are not doubled. Difficulty - III

When Christ Was Born of
Mary Free — Novello Carols 669 (1963)

Text: Anonymous, fifteenth century, in English and Latin. Words are appropriate for Christmas.

Music: Unison and two-part, range from b^b-d^2. Four stanzas set to unison melody, the refrain is two-part. Form is strophic. English text used on the strophes, Latin "Gloria in Excelsis" is used on the refrain. Tonal melody contains numerous skips of thirds and fourths. Syncopated rhythm is conspicuous. Some use of imitation in refrain. Harmonic intervals are entirely consonant and include some parallel fifths. Score suggests the carol may be sung by sopranos only, in keys one or two steps higher. Difficulty (two-part) - III, (unison) - II.

Accompaniment: None. No voice reduction.

GEVAERT, F. A. (Francois Auguste)

Grand' Messe de Noël — Lemoine 20337 (1908)

Text: Setting of the Ordinary items, in Latin.

Music: Three-part setting throughout most of the mass although individual voice parts have short sections alone and there are some passages in unison. Range from a-g^2. Some of the Agnus Dei is indicated for three soloists. Homophonic and contrapuntal styles are utilized. Intervals between the parts are primarily consonant. Formally, the work makes extensive use of modified motives. Difficulty - V

Accompaniment: for organ, written on three staves. Harmonic style is functional but involves considerable chromatic movement, digression into other key areas, and borrowed chords. Accompaniment is mostly in a chordal style which, at times, doubles one or more of the voice parts. Difficulty - IV

GHEDINI, GIORGIO FEDERICO

Canzoni per Cori Infantile — Ricordi 128599 (1954)

No. 1 - È Natale

Text: by Franco Antonicelli, in Italian; about Christmas and some of its celebrations.

Music: Two-part, range from c^1-d^2. Formally, a series of four different melodic segments in three different keys. Melodies are functional, have a few chromatics, are mostly stepwise or thirds. 6-8 and 2-4 meters alternate. Two parts sing together only at the conclusion. Difficulty - II

Accompaniment: is optional, no medium indicated. Piano could be used. Notated only on treble clef staff, texture is mostly two- and three-part chords. Voices are not doubled note-for-note. Difficulty - I

No. 2 - La Coccinella

Text: by Franco Antonicelli, in Italian; about the

ladybird's arrival which signals the presence of spring.

Music: Unison, with an optional second part on half of the song, range from c^1-e^{b2}. Two stanzas, each a two-part form. Functional line with only one chromatic. Second half is in triplet pattern, the two parts consistently separated by a third. Some internal and sequential repetition. Difficulty - II

Accompaniment: optional. Playable on piano with one hand. Notated partly in bass clef. Two- and three-part texture. Voice parts are doubled. Traditional harmonic idiom. Difficulty - I

No. 3 - Quando Arriva La Rondinella

Text: by Franco Antonicelli, in Italian; about the world's awakening when the swallows return to San Benedetto.

Music: Unison, with optional second part, range from c^1-c^2. Four four-measure phrases, repeated for each of three stanzas. Last two phrases are a refrain. Functional, completely diatonic, with some internal repetition. Difficulty - II

Accompaniment: optional. Notated entirely in treble clef, and playable with right hand on piano. Almost entirely two-part texture, traditional harmonic quality. Voices are doubled. Difficulty - I

No. 4 - Il Galletto Banderuola

Text: by Franco Antonicelli, in Italian; about a lost rooster that ends up as the weather vane on a school roof.

Music: Unison, one short passage with optional second part, range from c^1-d^2 (excluding two yelled pitches.) AABBC form. Melody is functional, first sections predominantly repeated notes or scale passages. Last section has several chromatics, brief sections in other keys and consists mostly of melodic thirds and fifths. Difficulty - II

Accompaniment: optional. Playable on piano with right hand alone. First sections are chordal, mostly leading tone and tonic seventh chords. Last section is one- and two-part texture, doubling the vocal line. Difficulty - I

No. 5 - Girotondo Intorno Al Mondo

Text: by Franco Antonicelli, in Italian; about the children of the world joining hands.

Music: Unison, range from b^b-$c^{\#2}$. Three sections, the latter two transposed one step higher than the previous, with repeated text. Repetition of two-measure patterns and other rhythmical unification. Functional with a few chromatics. No melodic interval greater than a fifth. Begins very slowly, gradually increases in tempo. All three sections are repeated. Difficulty - II

Accompaniment: optional. Playable with right hand on piano. One- and two-part texture is partly in treble, partly in bass clef. Sections are identical except for transposition. Functional harmony. Melody doubled in most of the chorus. Difficulty - I

GIBBS, ARMSTRONG

A Child's Epitaph — Curwen 71641 (1924)

Text: by Robert Herrick in English; a short text, written for a little girl.

Music: Unison, range from e^1-e^2. Fifteen vocal measures, functional line with a few chromatics. Some rhythmical unity, but basically through-composed. Difficulty - I

Accompaniment: for piano. Functional harmony, but most every chord is a seventh or ninth chord, and there are borrowed and altered chords as well. Some chords encompass a tenth or twelfth in the left hand. Piano part is independent of the voice line. Difficulty - II

A Child's Grace — Curwen 71640 (1924)

Text: by Robert Herrick, in English; a table blessing, with some archaic terminology.

Music: Unison, range from $c\#^1$-b^1. In ABA' form, each section is four measures. Melody is completely diatonic and unified by rhythmic repetition. Difficulty - I

Accompaniment: for piano. Chordal style with only a few chromatics, traditional harmony, and mostly independent of the vocal line. Difficulty - I

Nursery Rhymes for Nursery Singers — Oxford (1957)

Texts: Traditional words taken from The Oxford Dictionary of Nursery Rhymes, in English. The six titles are "I Saw a Little Bird," "Who's Above," "The Fox," "I Love Little Pussy," "I Love Sixpense," and "Lullaby."

Music: Six unison songs, range from c^1-f^2. Most are short, only two having more than one stanza. No. 3 (The Fox) is the longest, having seven stanzas. No. 2 has alternating passages for boys and girls. The melodies are functional and the majority have one or more chromatics. There is a little use of syncopation. Difficulty - I

Accompaniments: for piano. Accompaniments are somewhat varied in style, all in some type basically chordal. Harmony is tonal, enriched by use of non-diatonic chords. Accompaniments double the vocal lines, but sometimes in a rhythmically modified manner. Difficulty - I-II

GRANT-SCHAEFER, GEORGE ALFRED

The Bad Kittens — Harcourt - Reproduced (1928)

Text: by Elizabeth J. Coatsworth, in English; describing

the bewitching effect of the moon on the little black cats.
Music: Unison, range from d^1-d^2. Two stanzas of four phrases each. Melody is diatonic in d minor and consists primarily of stepwise movement. Some groups of two measures are repeated. Difficulty - I
Accompaniment: for piano. Traditional harmony, repeated for the second strophe. Not every note of the voice part is doubled, and sometimes it is doubled in a lower part. Difficulty - I

The Dog — Harcourt - Reproduced (192?)
Text: by R. K. Munkittrick, in English; telling how the dog wanted out of the house and then immediately howls to get back in.
Music: Unison, range from f^1-e^{b2}. Four phrases of four measures each in form ABAC. Almost totally diatonic and rhythmically uncomplicated. Difficulty - I
Accompaniment: for piano. Three- and four-part chordal texture very slightly ornamented. Traditional harmony doubles the melody. Difficulty - I

Young Timmie Mouse — Harcourt - Reproduced (1928)
Text: by Rosalie Smith, in English; a short text about a "brave" mouse.
Music: Unison, range from e^1-e^2. Twelve measures with a minimum of repetition. Totally diatonic melody and primarily small intervals. A little sequential treatment. Difficulty - I
Accompaniment: for piano. Traditional harmonic style is almost entirely diatonic. Three-part texture. Melody is doubled throughout. Difficulty - I

GRETCHANINOFF, A. (Alexander)
Aie dou-dou!, Op. 31 — Boosey 16635 (1947)
No. 1 - Aie-Doo-Doo
Text: based on a Russian nursery rhyme, in Russian, French, and English; the latter two by A. Flotat, and Mary Ellis Opdyke and Kurt Schindler respectively. Words are a type of comical nonsense.
Music: Two-part with range from b-e^2. Most of the song is constructed in two-measure units which are subsequently repeated with different text. Overall structure is ABA'. Voices are in homophonic style, primarily diatonic with a balance of stepwise and larger intervals. Brief insertions of 3-4 measures in otherwise 2-4 meter. Difficulty - III
Accompaniment: for piano. Follows voice structure, changing patterns at the same time. Partly chordal style frequently moves in sixteenth notes. Functional harmony has a relatively slow harmonic rhythm but is varied by added notes and harmonic shifts to

related keys. Accompaniment doubles both voices, or they are present in the supporting harmony. Difficulty - IV

No. 2 - The Calling of the Spring

Text: No source indicated, probably folk or traditional words; in same languages as No. 1. The words call for spring to return with its joys and reawakening of the fields.

Music: Two-part, range from a-f^2. Repetition of two-measure units once or twice. Voices move in similar rhythm with each part having one solo phrase. Melody is diatonic except for one phrase which is in the tonality a minor third higher. Divisi to octave in the upper voice at conclusion. Difficulty - III

Accompaniment: for piano. Involves repetition of patterns and little change in style in each section of the ABC form. Voice parts are either doubled or are present in the right hand harmony which is functional, but varied and modal at times. Difficulty - III

No. 3 - A Bird Story

Text: from a nursery rhyme, and includes a mixture of folk happenings, each told in a few lines. Same languages as in No. 1.

Music: Two-part with divisi to three parts on the last chord, range from c^1-f^2. Frequent melodic and/or rhythmic repetition of two or more measures. Voices move in similar rhythm and are mostly separated by consonant intervals. Each voice has repeated notes, leaps of thirds and fourths (including an augmented fourth in the lower voice), and uncomplicated rhythm. Difficulty - III

Accompaniment: for piano. Functional harmony is colored by borrowed chords and movement to related keys. Accompaniment patterns and/or style change frequently. Voices are doubled in most of the song. Difficulty - IV

No. 4 - The Johnny-Goat

Text: based on a Russian nursery rhyme about a goat that wants to get away for a little while into the woods and fields. Some languages as in No. 1.

Music: Two-part, range from a-$d\#^2$. Both voices move predominantly together in unison or at the interval of a third. Characterized by repetition of two- or four-measure units. ABA form. Melodically there are a few chromatics and some sequences. Difficulty - III

Accompaniment: for piano. Varied but functional harmony. Accompaniment is modified in final section and has a passage of broken octaves in the left hand. Voices are doubled. Difficulty - III

No. 5 - Cradle-Song

Text: based on a nursery rhyme, words are a lullaby

which tell of birds and their song. Same languages as in No. 1.
Music: Two-part, range from b-e^{b2}, with one divisi to two-part in the upper voice. Introduction is followed by two stanzas set strophically. Intervals of a third and sixth appear often. Segments of the song are repeated to different textual material. Functional and diatonic in c minor. Difficulty - III
Accompaniment: for piano. Tonal and slightly enriched harmony has a slow harmonic rhythm. Modified chordal style. Voices are doubled. Difficulty - I

No. 6 - Granny Rings the Bells
Text: based on nursery rhyme about the bells of Moscow and life there. Same languages as in No. 1.
Music: Two-part, range from b-g^2 with optional passage for both voices reducing upper range to $f\#^2$. Voices move almost totally in parallel rhythm. A few chromatics are found in the voices, the result of changes in tonality. Longest chorus of the collection, eighty-nine measures. Difficulty - III
Accompaniment: for piano. Much is full chordal texture in sixteenth notes and is characterized by repeated patterns, broken octaves, and some ostinato effects. Accompaniment doubles the voices or their notes are within supporting harmony. Difficulty - V

Messe, Op. 165 Ed. Musicales P5043M (1957)
Text: Setting of the Ordinary items excepting the Credo, in Latin.
Music: Two-part with some optional divisi to three-part, range from a-$f\#^2$. Much movement of voices in similar rhythm, but numerous passages for one voice part alone. Very little use of imitation, but sequences and modified repetition are present. Harmonic intervals mostly consonant. Voices are primarily diatonic. Occasional use of a second meter. Difficulty - IV
Accompaniment: for organ, written on two staves. Mostly in chordal style. Functional harmony is enriched by altered chords and movement to other keys. Voice parts are usually doubled in the upper or in a lower part of the accompaniment, but accompaniment is occasionally independent. Difficulty - III

GRIEG, EDWARD
Seven Children's Songs, Op. 61 Augener 8833
No. 1 - Sea-Song
Text: by Nordahl Rolfsen, in Norwegian; English version by Lady Macfarren. Words tell of the North Sea sailors' life on the sea.
Music: Unison, range from g^1-e^2. Three stanzas of text are set to the same music, characterized by a

lydian melody ten measures in length. Some internal melodic and rhythmic repetition which moves predominantly stepwise after the opening measures. Difficulty - I

Accompaniment: for piano. Rhythmically accented with accent marks and an off-beat left hand pattern. Identical accompaniment on each stanza. Vocal line is doubled. Difficulty - II

No. 2 - Christmas-Song

Text: by Johan Krohn, in Norwegian; English version by Lady Macfarren. A song about the Christmas tree, the star, Christ Child, and the message Jesus brought.

Music: Unison, range from e^{b1}-f^2. Three stanzas are set strophically to thirteen measures of music. Melody has melodic and rhythmic repetition, but only one chromatic. Difficulty - I

Accompaniment: for piano. Consists mainly of broken chords with several measures of full chords at the end of each stanza. Harmony is functional with only a few secondary dominants and chromatic alterations. Accompaniment is independent of the vocal line. Difficulty - I

No. 3 - Farmyard Song

Text: by Bjørnson, in Norwegian; English version by Lady Macfarren. Words call for the farmyard animals to come out, for summer is passing to autumn.

Music: Unison, range from d^1-e^2. One stanza of music in modified ABA form. Considerable unification through melodic repetition. Melody has skips along chord tones and repeated descending leaps of a minor seventh. Difficulty - I

Accompaniment: for piano. Functional harmony with frequent use of seventh, ninth, and borrowed chords. Voice parts doubled. Difficulty - I

No. 4 - Fisher's Song

Text: by Ved Petter Dass, in Norwegian; English version by Lady Macfarren. Words tell the fisherman to place his faith in God and that each fisherman will receive his portion even though there are at times few fish.

Music: Unison, range from a#-$f\#^2$. Rhymed lines of text are set to ABA form which is characterized by sequential repetition of two-measure units as well as full phrases. Melody is functional and primarily diatonic. Difficulty - II

Accompaniment: for piano. In traditional harmonic style enriched by seventh chords, short periods of pedal point, and sequential movement corresponding to the melody. Voice part is doubled in most of the song. Difficulty - II

No. 5 - Dobbin's Good-night Song

Text: by Nordahl Rolfsen, in Norwegian; English version by Lady Macfarren. Text tells of the horse's workday being over, he will have a night of rest and then will

be taken to pasture.
Music: Unison, range from e^1-f^2. Six stanzas in AB form followed by a seventh in A. Stepwise and melodic third movement constitute a major portion of the melody which uses the raised fourth scale degree. Difficulty - I
Accompaniment: for piano. Makes extensive use of tonic and dominant pedal points. Mostly a two-part texture in the right hand which includes the doubled melody. Difficulty - II

No. 6 - Song of the Mountains
Text: by Nordahl Rolfsen, in Norwegian; English version by Lady Macfarren. The words describe the beauty of the Norse mountains.
Music: Unison, range from c^1-e^2. Six stanzas, each ten measures in length with only slight melodic and rhythmic differences. Tonal with a few chromatics and frequent skips of thirds and fourths. Difficulty - I
Accompaniment: for piano. Harmony is functional with a few borrowed and secondary dominant chords. Chordal style, and mostly independent. Difficulty - I

No. 7 - Fatherland's Psalm
Text: based on work by Runeberg, adapted by Nordahl Rolfsen; English version by Lady Macfarren. Text is nationalistic, asking for God's protection of the homeland.
Music: Unison, range from d^1-f^2. Melody rises and descends along the scale. Each of six strophes is nine measures in length with only the seventh degree being altered. Pattern of the first two measures in minor is repeated in relative major. Difficulty - I
Accompaniment: for piano. Full chordal style throughout. Functional harmony is slightly enriched. Melody is doubled. Difficulty - II

GUERRINI, GUIDO
Canto di Natale e Vocalizzo — Ricordi 128600 (1954)

No. 1 - Canto di Natale
Text: based on a Ukranian theme, in Italian; about the travels of the Wisemen and shepherds to visit the Christ child.
Music: Three-part, range from b^b-f^2. Functional lines with a few accidentals. Varied AABA form. Basically vertical setting with a few examples of imitation. Two voices often paired in thirds. Functional harmonic style, harmonic intervals mostly consonant. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 2 - Vocalizzo
Text: Entire chorus is sung on the syllable O (oh).
Music: Three-part, range from b^b-f^2. ABA form. Constant use of dotted eighth and sixteenth note pattern. Tonal, with a few non-diatonic notes. Two

voices are paired, but pairings change. Continuous change in dynamic levels, especially through crescendo and descrescendo. Harmonic intervals primarily consonant, the three voices often in chord position. Indicated performance time is 2 minutes. Difficulty -V

Accompaniment: None. No vocal reduction.

GUMBERT, FERDINAND

Kinderlieder, Op. 15 — Schlesinger 3224 -ONB

Texts: Twelve texts in two volumes, including works by Löwenstein, von Fallersleben, and Schneer. Subjects include the postilion, a fox and a hen, a cuckoo, a sparrow and a cat, Christmas, and Spring. Words are in German and some are obviously dated.

Music: The first eleven are unison, the twelfth is two-part. Range is from d^1-e^2. All are strophic with from two to four stanzas and several have refrains. Melodies are mostly diatonic and organized in four-measure units. Stepwise and chord tone skips are most common. The two-part song is in parallel thirds. Difficulty - I-II

Accompaniments: for piano. Traditional functional harmony, mostly in chordal style, with an occasional secondary dominant. "The Soldier's Song" (No. 8) has an ad lib. part for drum. Some accompaniments or sections thereof are independent. Difficulty - I

GURIDI, JESUS

Seis Canciones Infantiles y La novia del rey — Union Musical 18422 (1947)

Texts: by Jesus Mª de Arozamena, in Spanish. Subjects of the six texts include hunting butterflies, the coming of spring, a princess who wants to choose her own husband, memories of a grandfather, the difficulties of the French language for Spanish students, and school vacations. The last song (La novia del rey) is an added song with no indicated source, but the words are probably by the same author. This text tells of a king's betrothed who loved a sailor.

Music: Unison, range from $a^{\#}$-e^{b2}. All except the last song are strophic with various internal forms but most involve repeated thematic material. Others are unified primarily through rhythmic repetition. The melodies are tonal and are either completely diatonic or have only a few chromatics. The songs include a variety of rhythmic patterns. Difficulty - II

Accompaniments: for piano. Most are chordal or broken-chord style. The harmony is traditional, occasionally varied by secondary dominant chords. The accompaniments have a close relationship to the vocal melodies, at times doubling them. Difficulty - II

HAAS, JOSEPH

Deutsche Kindermesse, Op. 108 Schott, B. 4859 (1958)

Text: by Hermann Kirchhoff, in German; eight sections of non-scriptural religious texts, each appropriate for various parts of the mass, i.e., "At the Beginning" and "At the Gospel."

Music: Two-part with range from g-$f^{\#2}$, or may be performed in unison with range c^{1}-$f^{\#2}$. Low g occurs only once. Sections are short, in simple forms including ABA and strophic with refrain. Voices are in homophonic style, lines are tonal with only a rare accidental, and the rhythmical treatment is uncomplicated although some sections use more than one meter signature. Intervals between the two voices are basically consonant. Difficulty - III, unison - II

Accompaniment: for organ or harmonium. Written on two staves with indicated pedal passages. Chordal style accompaniment. Each section is preceded and concluded with a short prelude and postlude. Functional enriched harmony. Voices are doubled. Difficulty - II

Dreistimmige Liedlein

No. 1 - Morgenlied Schott, B. 35151

Text: by R. Dehmel, in German; about the dew maid and the wetness of early morning.

Music: Three-part, range from g#-g^{2}. Traditional harmonic setting, frequent pairing of two voices against the third. Melodically the parts move mostly scalewise and along chord tones. Harmonically the parts are rarely dissonant. Difficulty - IV

Accompaniment: None. No voice reduction.

No. 2 - Galliarde Schott, B. 35152

Text: by J. Hatzfeld, in German; a text of the summer season and a dance in the fields.

Music: Three-part, range from g-g^{2}. Three stanzas set in strophic form with refrain. The upper part sings a neutral syllable counter-melody on the strophes, the two lower voices are paired with text. Work is vertically conceived and uses traditional harmony. Difficulty - IV

Accompaniment: None. No voice reduction.

No. 3 - Schlummerlied Schott, B. 35153

Text: by M. Geissler, in German; describing the evening wind that blows while everything else sleeps.

Music: Three-part, range from g-f^{2}. Traditional harmonic style only slightly non-diatonic. Three stanzas in strophic form with refrain. Most movement is scalar or along chord tones. Difficulty - IV

Accompaniment: None. No voice reduction.

Hymnen an den Frohsin, Op. 73

No. 1 - Des Lebens Sonnenschein Schott, B. 2153 (1930)

Text: No source indicated, in German; the words express a philosophy of life which expects both happiness and sadness.

Music: Three-part, range from g-g^2. External form is ABACADA with codetta, the A sections consisting of a three-part canon at the unison followed by a homophonic passage. The B, C, and D sections offer contrast in thematic material, key, and mood. Intervals between the parts are mostly consonant. Vocal lines are functional with only an occasional chromatic. Choral score available separately. Difficulty - IV

Accompaniment: for piano. Varied in style including diverse articulations and some octave passages. Accompaniment uses traditional but enriched harmony and is mostly independent of vocal material. Difficulty - III

No. 2 - Kommt, lasst uns allesamt Schott, B. 2154 (1930)

Text: by Arthur Maximilian Miller, in German; telling about the happiness in singing, even in times of difficulty.

Music: Three-part, range from a-a^2. In rondo form (ABACA) with a coda, each A section is internally aba. Mostly in a vertical style with two parts often paired against the third. Functional lines only occasionally non-diatonic. Choral score available separately. Difficulty - IV

Accompaniment: for piano. Uses various ranges of the instrument and involves varied styles including chords, arpeggios, and octaves. Traditional harmony is moderately enriched, usually with chromatic accessory tones. Changes in register and accompaniment patterns in rapid tempo. Accompaniment is independent. Difficulty - IV

Kantaten, Op. 81

No. 1 - Zum Lob der Musik Schott, B. 2151 (1930)

Text: Anonymous 17th century poet, in German; words praising the everlasting values of music.

Music: Short cantata for two choirs. Larger choir is in unison, smaller choir is three-part. Range is from a-f^2. Choirs do not sing simultaneously except at the conclusion of the fifth stanza. Music is in strophic form with refrain. Harmony is functional and almost totally diatonic. Only an occasional dissonance between the voices. Choral score is available separately. Difficulty - IV

Accompaniment: for strings with organ or harmonium. Accompaniment is also provided for piano (both two-and four-hands) should a string orchestra not be available. Winds may also be used. Functional harmony uses only

a few secondary dominants. The organ part doubles the unison melody of the large choir at times but the accompaniment is generally independent. Instrumental parts are available separately. Indicated performance time is six to seven minutes. Difficulty - III

No. 2 - Zum Lob der Natur Schott, B. 2152 (1932)

Text: by Wilhelm Dauffenbach, in German; the words praising various aspects of nature including the earth, water, air, and fire.

Music: Written for two choirs with several optional vocal combinations including either a two- or three-part small choir. Range of the small two-part choir is c^1-g^2, range of the large unison choir is c^1-g^2, and the three-part ad libitum setting range is a-g^2. Unison opening section is followed by one for the small choir with four stanzas in strophic form with refrain. The two choirs sing together only at the end. Vocal lines are primarily diatonic, and the voices are in a homophonic style. Vocal parts are available separately. Difficulty - IV

Accompaniment: for strings and organ or harmonium. Work may also be accompanied by two- or four-hand piano. Harmony is full-textured and somewhat enriched functional style. Various articulations required but no extreme ranges or exceptionally rapid passages. Accompaniment is mostly independent of the voices. Instrumental parts are available separately. Difficulty - III

No. 3 - An die Heimat Schott, B. 2854 (1939)

Text: by Albert Sergel, in German; a strongly nationalistic poem in praise of Germany and its ability to endure time.

Music: Unison, range from c^1-f^2 with optional ending to g^2. Three stanzas of text set strophically with refrain. Diatonic melody has some alternation of 2-2 and 3-2 meters in the refrain. Internally, four-measure phrases are used. Some melodic sequences are present and intervals of fourths and fifths are common. Vocal score is available separately. Difficulty - II

Accompaniment: Six different possibilities are listed: string orchestra with piano, string orchestra with organ, string orchestra alone, four-hand piano with organ, four-hand piano alone, and two-hand piano alone. Harmony is traditional with a limited number of secondary dominants. Full-textured chordal style. The voices are doubled by one or more instruments. String parts are available separately. Difficulty - III

No. 4 - Zum Lob der Arbeit Schott, B. 2857 (1941)

Text: by Willi Lindner, in German; praising the values

of hard work in producing material needs and in developing spirit.
Music: Set for a large unison choir and two- or three-part smaller choir. Range is from g-g^2. Three stanzas of text are set in strophic form (sung by the unison choir) followed by a refrain (sung by the part-choir). A coda after the third refrain is sung by the unison choir with some divisi to two and three parts. Music is traditional in style and mainly diatonic. Vocal score is available separately. Difficulty - IV
Accompaniment: Several options, similar to the other cantatas in Op. 81 including strings, organ, and two- or four-hand piano. Melody of the unison choir is doubled; accompaniment of the small choir is independent. String parts are available separately Difficulty - III

Rum bidi bum!, Op. 33 Leuckart 6765 (1953)
Texts: based on texts by Hoffman von Fallersleben, in German. Subjects include a children's circle dance song, playing a small violin, a cradle song, an Easter egg hunt, the echo, a boy who wanted to be a musician, and a lady spider waiting for a guest to visit her web.
Music: For two-part or unison, range from a-g^2, but an optional note lowers the required range to $f\#^2$. Range of the unison setting is c^1-g^2 ($f\#^2$). The ten songs are all strophic in form, some with refrains. Consonances prevail between the parts, with an occasional dissonance which is usually prepared. Most songs have a few accidentals and are approximately thirty measures in length, but the longest is sixty-five measures. Some have alternating passages or measures for the two voices, all have dynamic variation. Many have tempo and meter changes. Collection is varied rhythmically according to textual material. Melodic material is a mixture of stepwise and larger intervals. Voices move predominantly in similar rhythm. Difficulty - I-III
Accompaniments: for piano. Includes a variety of styles. Harmony is functional, but varied. Most have a thin texture and some make use of the upper and/or lower ranges of the keyboard for one or both hands. Vocal parts, with rare exception, are doubled. Difficulty - II-III

Schelmenlieder, Op. 71 Schott, B. 2140 (1930)
Texts: based on poems by Arthur Maximilian Miller, in German. Ten roguish poems, each a fantasy, including tales of a goose hatched from a hard-boiled egg, a cowbird that almost laughed to death, a piece of straw that met two goats on a trip, and the tenth is a series of exaggerations.
Music: Unison, range from c^1-g^2. Upper limit occurs

only once. Music is functional and mostly diatonic. Two songs use more than one meter, and one of these is a sectional change. All are strophic settings, having from two to seven stanzas, and most are unified by some repetition of melodic and/or rhythmic figures. Longest songs have approximately thirty-two measures per strophe, the shortest about sixteen. Vocal score is available separately. Difficulty - I-II
Accompaniments: for piano. Written in art song style. Various patterns, articulations, textures, ranges of the instrument, and grace notes are prominent characteristics. Harmony is functional but mildly dissonant sound in some songs. While a number of the accompaniments are independent, others have some doubling of the vocal lines. Difficulty - II-III

Sechs Kanons, Vol. I — Schott, B. 35143
Texts: First and last by Friedrich Güll, the second is of folk origin; in German. The first is about a boy who does not like dried fruit, the second is a dancing song, the third is about the high cost of living.
Music: Three-part, range from c^1-g^2. First and third canons have short codas in homophonic style. In all three rounds the upper parts repeat part of the round to permit all three parts to finish together. Melodies include a number of leaps, but much movement is conjunct. Each round has a repeated section. Traditional harmonic sound. Difficulty - III
Accompaniments: None. No voice reductions.

Sechs Kanons, Vol. II — Schott, B. 35144
Texts: from Der Knaben Wunderhorn, in German. Numbered 4-6, the fourth is about simple Hansel, the fifth about a pretty girl singing at the Danube bridge, and the sixth about a troll.
Music: Three-part, range from b^b-$f\#^2$. The fourth and sixth rounds are strophic canons with refrains. Upper parts repeat sections to permit the three parts to finish simultaneously. Fifth and sixth canons have codas in homophonic style. Vocal lines are tonal, frequently have skips along chord notes. Canons are rhythmically varied. Difficulty - III
Accompaniments: None. No voice reductions.

Sechs Krippenlieder, Op. 49 — Böhm 7954
Texts: Six texts by different authors including Muller, von Gaudy, Silesius, Koch, and Holst; in German. As the title implies, all are texts related to the birth of Jesus and include texts about visits of the Angels and Wisemen to Bethlehem.
Music: Unison, except for two songs with some two-part sections, range from a-e^2. Strophic musical settings,

from two to four stanzas. Melodies are traditional, characterized by a few accidentals, and except for Number 4 are confined to one key. Difficulty - II
Accompaniments: for strings, harmonium and piano. At times the piano has a purely harmonic function, at other times its part embellishes the accompaniment supplied by the other instruments. Harmony is traditional, somewhat enriched. Vocal lines are doubled by one or more instruments, occasionally at a different octave. Difficulty - III

Sechs Lieder, Op. 44 Schott, B. 35145

No. 1 - Mailied
Text: by Viktor von Blüthgen, in German; a song of a May Dance.
Music: Three-part, range from g-g^2. Strophic form with four stanzas in homophonic style. Voices move mostly in familiar style with a few sections where two voices are paired. Intervals between the parts are essentially consonant and rhythm is uncomplicated. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 2 - Wiegenlied Schott, B. 35146
Text: by Detlev von Liliencron, in German; a lullaby for a little child.
Music: Three-part, range from g-g^2. Three stanzas of text set strophically with refrain. Music is tonal with limited number of accidentals. A little imitation occurs in the refrain, the lower part echoing the upper. Two or all three voices are usually paired. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 3 - Der Kiebitz Schott, B. 35147
Text: by Otto Michaeli, in German; about the beauty of the woods and singing of the lapwing.
Music: Three-part, range from g-g^2. The first two stanzas of text are set to the same music, the third is varied. Tessitura of the lowest part is generally low. There is frequent use of the dotted eighth and sixteenth note pattern. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 4 - Kleiner Morgenwanderer Schott, B. 35148
Text: by Otto Michaeli, in German; describing the sounds and sights of nature in early morning.
Music: Three-part, range from a-g^2. Three stanzas in strophic form with refrain. Parts move mostly in similar rhythm. Harmony is functional with only an occasional dissonance between the parts and only two chromatics. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 5 - Christ und die Kinder Schott, B. 35149
Text: from an old sacred folksong, in German;

expressing a love for and faith in the baby Jesus.
Music: Three-part, range from g-f^2. Four stanzas in strophic form with a different ending for the final stanza. Short passages are indicated for soloist. There is some alternation of 3-4 and 4-4 meters, and the parts move primarily together. Harmony is tonal with only a few chromatics. Difficulty - IV
Accompaniment: None. No voice reduction

No. 6 - Freund Husch — Schott, B. 35150
Text: by Richard Dehmel, in German; a text about sandman putting the children to sleep.
Music: Three-part, range from a-g^2. There are three stanzas the first two of which are set strophically, the third begins similarly but is then varied. The voices move mostly in familiar rhythm, almost constantly in eighth notes. The harmony is tonal with a few alterations and dissonances. Difficulty - IV
Accompaniment: None. No voice reduction.

Trali Trala, Op. 47 — Schott, B. 35158
Texts: Twelve poems by Robert Reinick, in German. Most are light and humorous, i.e., No. 3 is about a horsefly trying to get out of a house, and No. 7 is about three singing cats. A few are more serious in nature.
Music: Unison, range from d^1-g^2 (only two exceed $f\#^2$). All are strophic settings varying from two to seven stanzas and from eleven to fifty measures per stanza. The twelve songs are written in various meters, keys, and while varied rhythmically only a few examples of triplets or duplets are present. Melodies are sometimes interrupted by accompaniment interludes or the main textual material is interrupted by single word insertions. Difficulty - I-II
Accompaniments: for piano. Some songs have a thick chordal texture, others are thin textured. Harmony is functional, usually enriched, and occasionally embellished with grace notes, passages of runs, and spread ranges of the instrument. Vocal lines are usually doubled, occasionally in the left hand part. Difficulty - II-III

Zehn Marienlieder, Op. 57 — Böhm
Texts: Most are anonymous, some dating back to the thirteenth and fourteenth centuries, in German. All are songs of praise to the Virgin Mary.
Music: Two of the ten songs are written for three-part choir, the others are two-part. Range from g-g^2, the latter occurring in only one song and in a passage indicated for solo voice. All songs call for alternation of a solo voice (or a few voices) and choir. The collection includes a variety of keys and meters, and

a few have changes in meter. The music is tonal, usually enriched by a few chromatics. The two-part choruses move mostly in parallel thirds and sixths. The songs average twenty measures in length. Difficulty - III-IV

Accompaniment: for organ or harmonium, on two staves. Accompaniments are mostly four-part texture and chordal style. The harmony is functional, varied by the use of borrowed and altered chords. The vocal lines are frequently doubled, but none of the choruses have the vocal parts doubled note-for-note. Difficulty - I-II

HABA, ALOIS

Řikadla pro děti, Op. 48 Český

Texts: Seven short verses by Foltyn written to a picture book by Josef Lada, in Czech. Subjects include a little pig and dog, a merry-go-round, a kangaroo's pouch, and a pelican.

Music: Unison, range from d^1-$f\#^2$. None have a range exceeding an octave. The longest is eight vocal measures, five are only four measures long. Melodies are pentatonic or modal and all have accidentals since no key signatures are used. Intervals of thirds, fourths, and fifths are numerous along with stepwise movement and repeated notes, all which reveal a Slavic musical influence. The rhythms are generally simple, but some triplets and indigenous Slavic rhythms are present. Difficulty - I

Accompaniments: for piano. Written in a dissonant harmonic idiom which is frequently dissonant with the voices and sometimes strongly dissonant internally. The textures are usually thin, varying from a single line to parallel fifths, but sometimes have four-part or thicker chordal support. The accompaniments are basically independent of the melodic material. Difficulty - I

Z Mudrosloví Národů Slovanských, Op. 84 Český 408 (1959)

Texts: by F. L. Čelakovský, in Czech. Eleven texts based on proverbs of Slavonic nations, usually two or more in one song. Some examples include "It is very bad when the tongue runs before sense," "The tongue of a liar is worse than the spear of a fighter," "A mooing cow gives little milk, a cackling hen gives few eggs," and "The greatest wisdom is to know oneself."

Music: The eleven choruses vary in texture, some being partly or totally two-part, others mostly three- and four-part, and some are five-part. Range is from g-a^2. Choruses are in free forms, occasionally characterized by sequential or motivic repetition. Imitation is only rarely used. The parts sometimes move in familiar rhythm, sometimes in unison, but more often have

different patterns which are modified or changed completely in a subsequent phrase. Written in a very chromatic style, a feeling of tonality rarely exists except that some choruses begin and end in a related manner. There are some choruses which remain in the same meter, others have alternation of two or more meters. Some syncopation and folk rhythms are present. Difficulty - III-IV

Accompaniments: for piano. The accompaniments are varied in style and include chordal movement, octaves, chromatic runs, and different textures. They are freely embellished with chromatics and changes in rhythmic and melodic material. The harmony is very modern with a generally vague tonal center, but occasionally has a rather functional sound. Accompaniments are independent of the voices. Difficulty - V

HEAD, MICHAEL

A Day in Town — Boosey 19119 (1964)

Text: by Kathleen Boland, in English; describing the things a child sees when accompanying parents on a shopping trip to town.

Music: Unison, range from d^1-f^2. ABA musical form, each section unified internally. Functional melody has a few chromatics and brief changes of tonality. Some use is made of syncopated rhythms and changes of meter signature. Difficulty - II

Accompaniment: for piano. Chordal style. Traditional harmonic idiom includes non-diatonic chords, brief passages in other keys. Vocal line is doubled infrequently. Difficulty - II

A Funny Fellow — Boosey 15375 (1941)

Text: F. D. Sherman, in English; words about the wind.

Music: Two-part, range from b^b-f^2. Two stanzas, the second a musically modified version of the first. Tonal lines are completely diatonic. Short unison passages, some independent rhythm. Harmonic intervals are consonant. Difficulty - III

Accompaniment: for piano. Chordal style, use of a one-measure ostinato at the beginning, similar treatment with different pattern on second stanza. Only two non-diatonic notes in the traditional harmony. Accompaniment is independent. Difficulty - II

New Shoes — Boosey 18724 (1960)

Text: by Ffrida Wolfe, in English; a light text about shopping for new shoes.

Music: Unison song or child's solo, range from d^1-f^2. In ABCB' form with the melody moving mostly stepwise or outlining chords, especially the tonic chord. Difficulty - I

Accompaniment: for piano. Tonal harmony is freely colored by seventh chords and added notes. Staccato articulation is used throughout. Most of the accompaniment is in the treble clef. Vocal line is sometimes doubled in the left hand. Difficulty - II

The Fairy Tailor — Boosey 15657 (1945)

Text: by Rose Fyleman, in English; about a fairy tailor's not being able to find suitable material for a fairy queen's robe.

Music: Intended as solo song, range from d^1-g^2 with optional lower e^2. Three stanzas set to same melody with slight differences due to text. Completely diatonic and functional line. Majority of melodic intervals are seconds or thirds. Difficulty - I

Accompaniment: for piano. Chordal style with some use of accessory tones. Traditional harmony, only slightly varied by secondary dominants and seventh chords. Accompaniment is partly independent. Difficulty - II

The Little Road to Bethlehem — Boosey 17671 (1946)

Text: by Margaret Rose, in English; a song about the sheep and Mary's lullaby for the infant Jesus.

Music: Two-part, range from a^b-a^{b2}. Optional c^1 is printed in the lower part to reduce range. One stanza also has an optional three-part setting. Strophic setting of four stanzas. Melody is functional, totally diatonic. Metrically includes various meters, mostly an alternation of 4-4 and 2-4 meters within an indicated 3-2 meter. Intervals between the parts are primarily thirds and sixths. Much stepwise movement. Difficulty - III

Accompaniment: for piano. Chordal style, the primary beats filled in by eighth notes. Traditional harmonic style, mildly enriched with seventh chords. Accompaniment doubles the voices infrequently. Difficulty - III

The Robin's Carol — Boosey 17423 (1953)

Text: by Patience Strong, in English; describing the robin's singing during the Christmas season.

Music: Two-part, range from b^b-a^{b2}. Two stanzas of text, first of which is repeated as a third stanza. Musically the strophes are similar, there being slight melodic differences as well as variation in combining the voices. Functional lines have a few chromatics at harmonic modulations. Short passages for individual voice parts. Mostly 4-4 meter but a few measures of 2-4 and 3-4 are used on each strophe. Harmonic intervals are essentially consonant. Difficulty - III

Accompaniment: for piano. First and last strophes almost identical, mostly in treble clef with a melodic

figure imitating the bird's song. Middle strophe is slightly modified, played an octave lower. Functional harmony has a few embellishing chords. Voices are doubled at times. Difficulty - III

When Sweet Ann Sings — Boosey 14942 (1938)
Text: by Margaret Rose, in English; describing the voice and song of Ann.
Music: Intended as solo song, range from d^1-f^2 with optional range to a^2. Functional melody in AAB external form. Some triplets and use of Scottish snap. Melody is completely diatonic, a mixture of scalar and larger intervals. Difficulty - II
Accompaniment: for piano. Chordal style with some rolled chords. Some use of triplet rhythmic pattern. Traditional harmony has only one non-diatonic note but a number of seventh chords. Melody is doubled on a punctuating basis. Difficulty - I

Wishes — Boosey 18730 (1960)
Text: by Rose Fyleman, in English; a child's list of wishes, including a wish to whistle grown-up tunes.
Music: Unison, range from e^{b1}-g^2 with optional upper limit of e^{b2}. Functional, completely diatonic melody (including change of tonality) in keys of E flat, B flat, and G flat. Four stanzas set in form AABA'. Several phrases are to be sung on "ah" or whistled. Some rhythmic syncopation. Difficulty - I
Accompaniment: for piano. Traditional diatonic harmony in respective keys. Practically all primary chords. Vocal line is doubled, but not every note. Difficulty - I

HEILLER, ANTON

Ave Maria — Doblinger 10208 (1960)
Text: Familiar prayer to the Virgin Mary, in Latin.
Music: Three-part, range from g-a^2. Written in a very contemporary style revealing free attitude toward dissonance and especially characterized by frequent appearance of major and minor harmonic seconds, parallel fourths in two parts, and a vague harmonic center. There are a few divisi chords to four parts at the end of the first half. Difficulty - V
Accompaniment: None. No voice reduction.

Ich liebe dich von Herzengrund — Doblinger 9088 (1956)
Text: by Laurentius von Schnüffis, in German; the words in praise of the Virgin.
Music: Three-part, range from g-g^2. Little divisi to four-part. Dissonant harmonic setting uses many seventh chords (about two-thirds of the total) and has a weak feeling of tonality. Comprised of short

sections, one of which begins in imitation. Parts move mostly in similar rhythm. The last section begins as a modified version of the first. Difficulty - V
Accompaniment: None. No voice reduction.

Missa in Nocte — Doblinger 8805 (1954)
Text: Setting of the sung Proper and Ordinary items, in Latin. Intended for use at Christmas.
Music: Two-part, range from a-a^2. Some use of imitation, both strict and free, but the passages are not extensive. More prominent is the use of parallel fourths and fifths with other intervals interspersed, including seconds and sevenths. Passages of parallel thirds and sixths are rare. Voices frequently alternate in presenting material and then sing together. Rhythmic treatment is free style, indicated in style of Gregorian chant, with frequent fluctuation of meter. Internal structure is varied, the work unified by imitation, a limited amount of repetition, and the use of vocal material in the accompaniment. Meter signature changes frequently. Difficulty - V
Accompaniment: for organ. Written on three staves, mostly a four-part texture. Dissonant harmonic idiom free in harmonic movement and highly chromatic. Most sections end on a major chord which has been weakly in evidence as a tonic. Organ accompaniment is basically independent though a voice part may occur within it for a short period. Difficulty - IV

Missa Super "Salve Regina" et "Vater Unser im Himmelreich" — Doblinger 9746 (1958)
Text: Setting of the Ordinary items, in Latin.
Music: Three-part setting with some divisi to five parts, range from f-g^2. Sections of the upper and lower parts have a high or low tessitura respectively. The middle voice encompasses the range from g-f^2. Most sections use more than one meter signature, meters include 5-4 and 7-8, and some change every measure for as many as nine measures. Also characterized by use of triplet patterns and a rather free rhythmic style in general. Harmonic idiom has many chromatics, and is non-tonal in movement. Considerable use is made of imitation and repetition of short figures, along with the chant and chorale melodies, both of which serve to unify the entire composition in original or modified form. Difficulty - V
Accompaniment: None. No voice reduction.

Stufen — Doblinger 10638 (1962)
Text: by Hermann Hesse, in German; words tell, in a philosophical manner, of the various stages of life.
Music: Four-part, with some divisi to five and six

parts, range from e-a^2. Very chromatic and dissonant style with profusion of alterations, often from note to note. Two different chords are sometimes used simultaneously along with alternation of various meters which include 5-, 3-, 6-, and 7-8. Imitation appears but the work is primarily vertically conceived. Some slight modified use of previous material. Difficulty - V

Accompaniment: None. No voice reduction.

HERRMANN, HUGO

Der Frohliche Kindertag — Kistner 29891

Text: from Des Knaben Wunderhorn, in German; nine poems set in separate movements including words about the morning, a little chicken who gets into the yard, a cat that likes bacon, a girl's lullaby, and concludes with the traditional "Sleep, Baby, Sleep."

Music: A cantata in nine parts, settings vary from unison to three-part with some divisi to four-part. Range from g-g^2, the extremes occurring only in the a cappella "Morgenlied." Various forms are used but most movements are sectionally organized with ABA and ABBA appearing in five sections. Vocal lines are functional, sometimes moving out of the initial tonic or being chromatically altered. There are occasional changes of meter, usually at formal divisions, and some use of 5-8 meter. Vertical writing is most common although the main portion of No. 5 is a nine measure unison canon. The traditional melody of "Sleep, Baby, Sleep" is used in the last chorus. Indicated performance time is 23 minutes. Difficulty - II

Accompaniment: for string orchestra with flute obbligato, but other possibilities are mentioned including three violins and cello in the event a small choir is to sing the choral parts. Harmony is functional, occasionally enriched by movement to other tonal areas and with secondary dominant chords. Voice parts are doubled in approximately half of the cantata. Difficulty - II

Des Kindes Freud und Leid — Hochstein 4292 (1957)

Text: by Karl Theodor Busch, in German. Nine texts, most of which are light in character but several are of serious character. Three are based on musical subjects, No. 6 is about wild roses, and No. 9 is a verse for saying goodbye.

Music: No. 6 is a four-part a cappella chorus and two others have some four-part chords, the remainder are unison or two-part. Range is from g-f^2. No. 2 is mostly contrapuntal style, but the choruses are usually homophonic style with the harmonic intervals being primarily consonant. Music is basically

functional and the melodic lines are sometimes rather static. While a variety of internal and external forms are used, the four-measure phrase appears most often internally and repetition of material is characteristic. There are some passages for a soloist in two choruses. Only one chorus utilizes a change in meter signature. Difficulty - IV

Accompaniment: for violins I and II, violas, cellos, double bass, and ad lib. flute. Accordian orchestra may also be used. An instrumental overture precedes the nine vocal movements. The harmony is generally diatonic but sometimes borrows from another key or uses chromatics to produce a slightly dissonant quality. Repeated patterns are a prominent feature. Indicated performance time is 18 minutes. Difficulty - II

HESSENBERG, KURT

Struwwelpeter-Kantate, Op. 49 Schott, B. 4264 (1951)

Texts: Ten texts based on a picture book of Heinrich Hoffman, in German. All are folk-like in content and some have surprise endings. Texts include a picture of a raggedy-man, Pauline's experience with fire, a hunter's encounter with a rabbit, a story about Kaspar who would not eat soup, and a boy who was carried away by the wind.

Music: Mostly in unison, but there is occasional divisi to two and three parts. Range is from a-g^2, both extremes occurring infrequently. Majority of the movements are sectionally organized, two or more thematic ideas alternating. Repetitions are usually modified. Passages for a solo voice or section are common. The melodies are functional and primarily diatonic, but accidentals are found in all choruses. The rhythms are varied in pattern, changes of meter often being made at formal divisions, and some changes occur within a section. Imitation is rarely used. Difficulty - III

Accompaniment: for piano or orchestra, the latter materials available from the publisher. Harmony is characterized by free and frequent use of dissonance, but harmony remains within the realms of tonality. Piano accompaniment is most often in chordal style but includes octaves, runs, chromatic passages, trills, and various articulations. The accompaniment of No. 9 uses the melody of "Lightly Row." Voice parts are doubled often. Difficulty - III

HINDEMITH, PAUL

Chorlieder für Knaben Schott, B. 32757 (1930)

No. 1 - Bastellied

Text: by Karl Schnog, in German; a text about hobbies, the many different things built, and the desire to do them well.

Music: Three-part, range from a^{b}-f^{2}. Gravitates toward f as a center, but lack of strong functional relationships and use of dissonance results in a vague feeling of tonality. Chorus has rather frequent movement along various scales in one or two parts and use of sequences. Seventh chord structures are found in abundance. Difficulty - V

Accompaniment: None. No voice reduction.

No. 2 - Lied des Musterknaben Schott, B. 32758 (1930)

Text: by Karl Schnog, in German; telling about a boy who spends all of his time studying, but dreams that all of the other students graduate and he does not.

Music: Three-part, range from a^{b}-f^{2}. In ABBC form, each section contains some repetition of melodic material or sequential treatment. Lacks a strong feeling of key center, but gravitates toward e where it begins and ends. Rather frequent appearance of chromatics and dissonance. Much of the vocal line movement is in small intervals. Difficulty - V

Accompaniment: None. No voice reduction.

No. 3 - Angst vorm Schwimmunterricht Schott, B. 32759 (1930)

Text: by Karl Schnog, in German; describing the feelings of a beginner who hates to go for his swimming lessons.

Music: Three-part, range from g-g^{2}. The form is ABACC', about twenty-five measures per section. Each section has a tempo change. Harmonic style characterized by free use of dissonance. Use of repeated notes in one or more parts, particularly in the lowest voice. Some overlapping of vocal lines. Only a few chromatics are present, and some passages of parallel thirds, some octaves, and unison are found. Use of octaves in the outer voices filled with a fourth or fifth is common. Difficulty - V

Accompaniment: None. No voice reduction.

No. 4 - Schundromane lesen Schott, B. 32760 (1930)

Text: by Karl Schnog, in German; telling of the excitement aroused when reading about Nat Pinkerton, Buffalo Bill, and Sherlock Holmes, but the uselessness of such reading when math needs to be done.

Music: Three-part, range from b^{b}-f^{2}. Strong thematic similarity in the first and last sections. Other internal repetition is usually in modified form. Some tone painting is present. Optional solo in one section. Harmonic style is freely dissonant. Difficulty - V

Accompaniment: None. No voice reduction.

HÖFFDING, FINN

Horchen auf morgen

A song appearing in Die Musikanten Fibel. See JÖDE, FRITZ for a general description.

HOLMBOE, VAGN

Die Vilde Hvide — Hansen 28890 (1968)

Texts: by Benny Anderson, in Danish. Six texts, the first is a play on similar words and the others consist mostly of rhymed nonsense syllables.

Music: Meant to be performed as a suite, but individual songs may be used. Settings vary from unison to three-part, range from g-e^2 with the low g occurring in only one song. Rhythmical ostinatos are common. Vertical type of writing is found most frequently, but No. 4 begins as an inverted canon and No. 5 is a three-part canon printed as a single line and also with the realization. The harmony is static, the melodies moving on occasion within a small range. Some dissonance appears between the voices, but consonances are more characteristic. Difficulty - III

Accompaniments: for instruments, including blockflute, glockenspiel, xylophone, and drums. No. 5 is a cappella. Instruments make extensive use of repeated figures with limited melodic movement. Harmony is functional with some dissonance. Accompaniment is basically independent of the voices. Accompaniment is intended for school (Orff) instruments. Difficulty - III

En tosset verden — Hansen 28795 (1967)

Texts: No sources indicated but all ten are folk-like and light in character, in Danish. Appropriately entitled A Foolish World the subjects include a cat and mouse song, one about all of the birthday presents received, words about two witches, and one about a boy who plays a girl to sleep with his violin.

Music: Three-part, range from g-f^2. Style of writing is vertical, the two lower parts moving mostly in parallel thirds and the three parts are very often in root or inverted chord position. All are in strophic form except for No. 2, having from two to six stanzas. Frequent use is made of skips along chord tones, repeated motives, and diatonic movement. Songs vary in length from about eight to twenty measures each. Difficulty - IV

Accompaniments: for Orff and rhythm instruments, including blockflutes, xylophone, drums, and triangle. Instrumentation varies with each chorus, but each uses repeated patterns. Improvisation is indicated in the seventh chorus. Harmony is tonal with only occasional dissonance. Instrumental parts are independent of the vocal material. Difficulty - II

Requiem — Composer's MS (1931) - Hansen

Text: by J. P. Hebbel, in German; about the spirits of the dead and the need to retain memories of them.

Music: Six vocal movements which vary from one for solo voice to others for four-part choir. Range is from g-g^2. Some sections are a cappella. Style makes extensive use of free imitation and stretto entrances, modal harmonic effect, and falling motives which are sometimes set against a rising figure. Melodic chromatics appear often and there is some alternation of meter signatures. Melodic material is freely modified in places, but some repetition of more similar material is also present. Difficulty - V
Accompaniment: for small orchestra, including strings and woodwinds. Harmony uses a moderate amount of dissonance, chromatics, and varied structures. Some contrapuntal writing is present in accompaniment. Composition begins with an instrumental prelude and concludes with a modified part of the prelude. The instruments occasionally double the voice parts but most often are independent. Difficulty - IV

62 Psalme — Composer's MS (1937) - Hansen
Text: from the Bible, in Danish. Makes use of repeated portions of verses.
Music: Setting varies from one- to five-part. Two solo parts are found at various times throughout and much of the choral parts is three-part texture. There are passages for unison choir with one or two solo voices. Range from e-a^2 but the extremes occur only once. Much of the work is in a free imitative and modal style. There are some sections of vertical writing and some sections where two parts are paired against two others. Harmonically involves free use of dissonance, but no abundance of chromatics. The rhythmical treat is also free, a considerable amount in chant style. Three or four different meters are used in consecutive measures. Most of the seven sections are unified by modified motives. Difficulty - IV
Accompaniment: None. No voice reduction.

Tre Sange — Hansen 27972 (1960)
Texts: by Louis Levy, in Danish. The first is a song of the open road, the second is about a falling star, and the last is based on the premise that though things are not always as they seem, in the land of love all the wrong things are right.
Music: Three-part, range from b-g^2. Intended to be performed as a set, but may be performed separately. The first (Vejen) is in F major with considerable use of chords from the parallel minor, triadic parallel movement, and some dissonance. Imitation is used once. The second (Stjerneskud) is in the minor mode, much of the two lower voices in open fifths and the upper voice a melody with descending tendencies. The

voices move in parallel motion. The last song (Elskov-slandet) ends in D major, but the frequent placement of the voices in root position imparts a quasi-functional harmonic effect. Both the second and third songs use a second meter signature and the voices move primarily in similar rhythm with some melodic fragments appearing in different voices. Difficulty - IV

Accompaniment: None. No voice reduction.

HOLST, GUSTAV

Clouds O'er the Summer Sky — Novello 760 (1903)

Text: by Fritz B. Hart, in English; a description of clouds, drawing a parallel of the storm clouds to the storms of life.

Music: Two-part unison canon, range from d^1-f^2. The second voice enters one measure after the first. Two stanzas of text are each followed by a fa-la refrain. Much stepwise and small interval melodic movement. The melody is tonal with a few chromatics. Difficulty - III

Accompaniment: for piano. On the stanzas, the piano doubles one voice and then the other. Written in a chordal style. Harmony is traditional with some embellishment. Difficulty - II

Song of the Fishermen — Novello 1096 (1911)

Text: by John Greenleaf Whittier, in English; a text about the rising west wind and life on the sea.

Music: Three-part, range from a-f^2. Five stanzas set in ABABA form. The three parts move mostly in similar rhythm in root or inverted chord position. The voices are functional. Difficulty - IV

Accompaniment: for piano. Practically all in arpeggio style and at vivace tempo. Considerable amount of chordal repetition in the tonal harmony. The vocal parts are not doubled. Difficulty - IV

Song of the Lumbermen — Arnold 123 (1918)

Text: by John Greenleaf Whittier, in English; expressing the lumberman's love for the out-of-doors and his work.

Music: Two-part, range from d^1-e^2. Three stanzas of text, the first of which is set in unison, the last two are set strophically in a free contrapuntal style. The music is functional with only a few chromatics. Difficulty - III

Accompaniment: for piano. Written in a chordal style with off-beat chords in the left hand. The harmony is traditional with a limited amount of non-diatonic chords. The voices are doubled at times in the first section and the lower voice is almost consistently doubled in the contrapuntal section. Difficulty - III

Song of the Ship-Builders — Novello 1087 (1911)

Text: by John Greenleaf Whittier, in English; telling of building a sailing ship, the strength she must have, and the cargo she may carry.

Music: Two-part, range from c^1-e^2. Four stanzas set to two musical strophes which are very similar. Unison canon is used throughout, the second voice entering one measure after the first. Melody is tonal with a few chromatics, and although much of the movement is in small intervals there are leaps of sixths and octaves. The harmonic intervals are primarily consonances. Difficulty - III

Accompaniment: for piano. Utilizes repeated patterns and is repeated according to the melodic repetition. The harmonic style is traditional with some altered and borrowed chords. The accompaniment frequently doubles one of the voice parts and is only briefly independent. Difficulty - III

Song of the Shoemakers — Novello 1092 (1939)

Text: by John Greenleaf Whittier, in English; extolling the labors of those who make shoes.

Music: Three-part, range from b-g^2. Four stanzas in strophic form. On the first half of each strophe, the melody is in the lowest part, the two upper parts are repeated thirds. Slight repetition on the second half of each strophe. Voices are completely diatonic, rarely other than root or inverted chords. Difficulty - IV

Accompaniment; for piano. Last halves of each strophe are identical, three different patterns on the first half of the strophes. Diatonic harmony is tonal. Chordal style, the accompaniment is occasionally dissonant with voices on unaccented portions of some beats. Voices are infrequently doubled. Difficulty - III

The Corn Song — Arnold 124 (c. 1918)

Text: by John Greenleaf Whittier, in English; telling about the planting, growing, and harvesting of the golden grain.

Music: Two-part, range from c^1-e^2. Three stanzas of text, first of which is set in unison and the latter two set to the same two-part music. In the two-part setting, the second voice sings the melody as the first voice sings a countermelody. Melodically in the dorian mode without chromatics. Intervals between the parts are consonant. Difficulty - III

Accompaniment: for piano. Functional harmony, making extensive use of one accompanying pattern. The accompaniment doubles the melody or countermelody throughout, sometimes shifting from one to the other. Difficulty - II

IPPOLITOV-IVANOF, MIKHAIL M.

Fêtes du Couronnement — L'Illustration - ONB (1896)

Text: by V. Bouslaeff, in French; the words are in praise of the Emperor and Empress of Russia upon their coronation in Moscow.

Music: Unison and two-part setting, range from d^1-g^2. Main thematic material is connected by shorter sections, some developing material of the first theme. The vocal lines are mostly diatonic, leaving the initial key only at a harmonic modulation. Short passages of imitation are present in the two-part sections. Dynamics are varied, ending with ffff. Work is intended for massed performance. Difficulty - III

Accompaniment: for piano. Style is chordal and the left hand, with slight exception, is in octaves. Functional but varied harmony. The voices are doubled in most of the work. Difficulty - III

IRELAND, JOHN

Ex Ore Innocentium — Boosey 15617 (1944)

Text: by Bishop W. W. How, in English; expressing a love for Christ, and for his life and death for mankind.

Music: Two-part, range from d^1-a^{b2}. Use of a solo voice or semi-chorus is suggested at the beginning, followed by unison chorus and then two-part. Approximately half of the composition is in unison. The form is basically through-composed with slight references to previous material. The voices have some chromatics and move to different keys, usually through common-tone modulation. Melodic sequences are used occasionally. The harmonic intervals are predominantly consonant. Difficulty - III

Accompaniment: for piano. Mostly in a chordal style. Numerous chromatics related to the enriched harmony. Accompaniment is independent of the vocal material. Difficulty - III

JACOB, GORDON

A Widow Bird — Novello 1911 (1938)

Text: by Shelley, in English; describing the sounds and sights of winter as the widow bird mourns the loss of her love.

Music: Unison, range from d^1-f^2. Two stanzas set in strophic form with only slight modification. The melody is completely diatonic in the natural minor and relative major. Difficulty - I

Accompaniment: for piano. Functional harmony. On the first strophe the melody is doubled, on the second (with its sixteenth note figure imitating the turn of the mill wheel) the accompaniment is independent. Difficulty - II

Autumn — Williams 359 (1939)

Text: by Canon Dixon, in English; the words painting a picture of autumn.

Music: Unison, range from d^1-f^2. Two stanzas of text set in strophic form. Melody is functional with some stepwise movement, but frequent leaps of fourths and fifths. Difficulty - I

Accompaniment: for piano. Almost totally in two- and three-part texture with continuous movement of sixteenth notes in the right hand at lento tempo. The harmony is traditional, enriched only with the alterations in mode. Indicated performance time is 2 minutes. Difficulty - II

A three-part arrangement of this same song is found in Jacob's The Goodly Heritage, a collection of twelve choruses intended for older children or adults. This work is also published by Joseph Williams and was copyrighted in 1950.

Queen Mab — Curwen 71993 (1938)

Text: Anonymous seventeenth century author, in English; describing activities of the elves while people sleep.

Music: Unison, range from e^{b1}-e^{b2}. Five stanzas of text set in form AA'BAA'. The voice line is tonal with only a few accidentals in the middle section. Melody moves mostly in small intervals and similar rhythm patterns. Difficulty - I

Accompaniment: for piano. Partly in chordal style, partly in octaves. Harmony is traditional style, slightly enriched. Accompaniment does not double the voices. Difficulty - II

Six Songs About Beasts — Novello (1968)

Texts: by the composer, in English. Four of the texts are light in character (three are comical), and the last two are more serious. The animals described are dinosaurs, a pig, a snail, a penguin, Biblical mokes, and man.

Music: Unison, range from c^1-f^2. Various forms are used, including strophic and ABA. There is usually some melodic and rhythmic modification when material is repeated. Melodies may be organized in regular internal units, but more often they consist of irregular numbers of measures. Some use is made of more than one meter signature within a song, but such changes do not occur in frequent succession. Some of the vocal lines are rather disjunct, others make use of repeated notes or are confined to a few notes in some passages. Difficulty - I-II

Accompaniment: for piano. Accompaniments change in style according to the formal divisions. Repeated material is almost always modified. Frequent

chromatics occur in the harmonic idiom which makes use of seventh and ninth chords, related and not-so-related key areas, and added notes. While tonal, the harmony sometimes moves among several keys without establishing a strong tonality until the tonic is restated. Most of the accompaniments are free of the vocal lines, but may double the melodies for short periods of time. Difficulty - III

Tu-Whit, To-Who — Novello 1809 (1938)
Text: by William Shakespeare, in English; the sights and sounds of winter, including the singing of the owl.
Music: Unison, range from d^1-e^2. Two stanzas are set strophically to through-composed music. Melody is diatonic in simple rhythm, using phrases of irregular length. Difficulty - I
Accompaniment: for piano. Traditional harmonic setting with limited use of secondary dominants. Almost entirely chordal in style. Vocal line is doubled in much of the accompaniment. Difficulty - I

What's In There? — Novello 1808 (1938)
Text: Anonymous source, in English; the words a series of questions and answers, one which leads to the next.
Music: Unison, for divided voices, range from d^1-f^2. Second voice sometimes repeats the same figure of the upper part but more often has a different figure. Voices are functional with a few accidentals at a change of tonality. Difficulty - II
Accompaniment: for piano. Chordal style. Harmony is traditional, varied by movement out of the initial tonic. Accompaniment doubles the vocal line at times. Difficulty - II

When Cats Run Home — Novello 1807 (1938)
Text: by Alfred Tennyson, in English; providing a picture of the early morning, while the owl sits in the belfry.
Music: Unison, range from d^1-f^2. The melody is comprised chiefly of thirds, fourths, and fifths. There are two strophes, the first of which is unfinished and leads into the interlude. Difficulty - I
Accompaniment: for piano. Accompaniment is unified by motivic repetition and staccato articulation. The vocal melody is doubled on a punctuating basis. Harmony is traditional. Difficulty - II

JOCHUM, OTTO

Drei Kinderlieder, Op. 73 — Böhm 9001
No. 1 - Die gelbe Birn, die grosse Birn
Text: by Arthur Maximilian Miller, in German; telling about a little child who is hit on the head by a

falling pear and how his mother cures the pain.
Music: Two-part, range from a-f^2 with optional notes reducing the requirement to d^1-f^2. For mixed children's voices, one part may be performed by boys and the other by girls. Musical form is ABA', the music functional with some accidentals corresponding to non-diatonic harmonic progressions. Voices alternate in most of the song, singing together only at the end. Difficulty - II
Accompaniment: for piano and bassoon or cello. In a waltz style, chords in the right hand of the piano part and a single line or octaves in the left. Harmony is colored by some non-diatonic chords. The bassoon plays on the interludes and sometimes with the voices. Voices are not doubled. Difficulty - II

No. 2 - Das Miezlein ist lustig
Text: by Arthur Maximilian Miller, in German; about a cat that tries to catch his tail but is unsuccessful.
Music: Unison, range from f^1-f^2. Two-part form, the first fast and the last in a slow tempo. Some chromatics in the functional melody which is primarily comprised of repeated notes and skips along chord tones. Difficulty - II
Accompaniment: for piano and flute (or violin), the latter an obbligato-type which lies mostly in the upper treble register. Piano part is a mixture of styles including some chords and two-part texture. Harmonically the work is traditional, but enriched. Vocal line is infrequently doubled. Difficulty - II

No. 3 - Die Vögel, die ziehen
Text: by Arthur Maximilian Miller, in German; about the birds migrating over the mountain and sea to where the stork lives.
Music: Two-part, range from a-g^2 with an optional lower limit of b. Two sections of the work are for individual voice parts alone. Song ends on d^2 and $f\#^2$ at a triple p dynamic level but lower notes are optionally offered. Modified repetition of material is used in the free form. Intervals between the two are mostly thirds and sixths. Difficulty - III
Accompaniment: for piano, flute and bassoon (or piano, violin and cello). Accompaniment is rather florid at times, making extensive use of triplets, particularly in the first half of the work. Functional harmony contains various modulations. Instruments are basically independent of vocal material. Difficulty - III

JÖDE, FRITZ

Die Musikanten Fibel — Schott, B. 109

Texts: Although no specific sources are indicated, most of the numerous texts are probably of folk origin, and

some written by the composers. A wide variety of subjects are included. All texts are in German.

Music: This publication is intended as a beginning book for singing and playing, the first songs using only two pitches and gradually progress to the use of all seven. Jöde is the compiler but also one of the contributing composers; others include Walter Rein, Friedrich Zipp, Karl Marx, Finn Höffding, and Cesar Bresgen. The majority of the ninety-odd songs are in unison but a few are two-part. The general range is c^1-e^2 but a few exceed these limits. Most of the melodies are tonal, a few are modal. The first songs use only one note value, gradually become more difficult. Some songs use two meters. A number of the songs use folk melodies. All are short in length. Difficulty - I

Accompaniment: No keyboard accompaniments are provided, but many songs have a simple accompaniment of glockenspiel, recorder, triangle, or other instrument. There are also some short pieces for instruments alone. Difficulty - I

JONGEN, JOSEPH

Le Cigale et la Fourmi, Op. 118 Centre Belge 7800

Text: based on a traditional story of the ant who worked hard all summer storing food for winter and the grasshopper who sang the months away and then had no food for winter. Text is in French.

Music: Two-part with a few chords near the end in three parts, range from b-g^2. Melody is functional but moves freely among various keys. Some passages are intended for a solo voice or part of the choir, and a few passages are in unison. Most of the harmonic intervals are parallel thirds and sixths but there are also a few dissonances. Difficulty - III

Accompaniment: for piano. Frequent change in accompaniment style to enhance elements of the text. Harmony is very enriched tonal style using numerous borrowed and altered chords. Some three-against-two rhythm patterns. Considerable use is made of octaves and octave chords. Accompaniment is mostly independent of the voices. Difficulty - IV

Le Légende de Saint Nicolas, Op. 100 Vraimont 16056 (1937)

Text: based on the traditional legend of the three children who were slain by the butcher and restored to life by Saint Nicolas. Text in French and Dutch, the latter by Leo Goemans.

Music: Unison, except for some divisi at the end, range from c^1-$f\#^2$. Work is unified by repetition of the "children's theme" and modified repetition of other thematic fragments. Rhythmically all in 2-4 meter, but lacks a significant amount of rhythmic repetition.

Melodically functional, moves freely among various tonalities and has frequent chromatic alterations. Difficulty - II

Accompaniment: for piano. Varied accompaniment styles appropriate to the text. Some full chords, chordal and octave tremolos, and some examples of syncopation and three-against-two rhythms. Accompaniment is mostly independent in style. Difficulty - IV

KAY, ULYSSES

Two Songs for Children — Composer's MS Copy - MCA

No. 1 - Where Go the Boats

Text: by Robert Louis Stevenson, in English; describes the flowing river and the boats a child floats.

Music: Unison, range from d^1-a^1. Melody is functional, uses the raised fourth scale degree, and the second stanza begins in the parallel minor mode. Both stanzas end on the dominant. First stanza has one measure each of 2-4 and 3-4 meters inserted in the 4-4 meter. Melodically the movement is predominantly stepwise. Difficulty - I

Accompaniment: for piano. Four-part texture. Harmonically in an enriched traditional idiom. The vocal line is doubled. Difficulty - I

No. 2 - The Little Elf-Man

Text: by John Kendrick Bands, in English; the elf-man replying to the child's question as to why he is so small.

Music: Unison, range from f^1-c^2. Melody is functional, mostly stepwise, and has only one non-diatonic note. The rhythm, though varied, is simple. Three of the four phrases begin similarly, the last phrase is repeated. Difficulty - I

Accompaniment: for piano. Uses alternation of tonic and dominant harmony throughout much of the song, the right hand doubling the vocal melody. Difficulty - I

KELDORFER, VIKTOR

Lieder für grosse und kleine Kinder, Op. 123 and 124 — Universal (W) 6122 (1918)

Texts: by various authors including the composer, Oskar Staudigl, Hans Fraungruber, Josefine Stegbauer, and Alexander Weigl; in German. Some are folk-like, a few have sacred texts. Subjects include words about a chimney-sweep, a little mouse, Christmas Eve, bells, death of a pet bird, and a snowman.

Music: Collection of twenty-four unison songs, some having an optional second part and occasionally a divisi to three parts. Range is from a-g^2, optional to b^{b2}. Melodies are traditional style, for the most part confined to the initial key but sometimes embellished by chromatic [illegible]rations and movement to related keys.

Musical forms are simple, many being in strophic form, and a few have refrains. Difficulty - I-II

Accompaniments: for piano. While collection includes a variety of styles, most are chordal. Some diatonic and chromatic scale passages are present. Harmony is traditional, usually enriched by some secondary dominants or altered chords. The voice parts are frequently doubled. Difficulty - II-III

Lieder für grosse und kleine Kinder, Op. 130 and 131 — Universal (W) 6125 (1919)

Texts: by a number of authors including the composer, August Honigmann, Max Hartwich, Hermine Gottwald, and Karl Zwerger; in German. Texts covering a variety of subject matter include words about a rooster, birds, a scarecrow, a swimming lesson, and a wedding of starlings.

Music: Unison, six of the twenty songs also arranged for two parts, range from a^b-g^2 with optional a^2. Two of the songs have optional vocal cadenzas for solo or duet use in concerts. While several of the songs are relatively short and easy, more tend to be longer and more demanding vocally than those in Opera 123 and 124. Several are comprised of several sections in varying style and tempo, each section equivalent to some of the shorter songs. A number are, however, in strophic form. The melodies are basically diatonic, most have a few chromatics, and some are more angular than stepwise. Difficulty - I-III

Accompaniments: for piano. Accompaniments employ various techniques to enhance the texts including runs, glissandos, and grace notes. The harmony is traditional style, enriched by secondary dominants and occasionally by modulation to other tonal areas. The vocal lines are often doubled. Difficulty - II-III

Zur Helden-Gedenkfeier — Böhm 9401 (c. 1945)

Text: by the composer, in German; in praise of those heroes who sacrificed their lives, as Christ sacrificed his.

Music: Score indicates the composition is for a middle voice (as solo song) or three-part children's choir, the two lower parts on a separate staff. Range is from g-f^2. Three stanzas of text set strophically with refrain. There are some short unison passages and some passages move in similar rhythm. Stepwise movement is intermixed with skips. The voices are functional. Difficulty - IV

Accompaniment: for organ or harmonium, printed on two staves. Traditional harmonic idiom is only slightly enriched. Much of the vocal material is doubled. The chorus may also be performed a cappella. Difficulty - II

KLEIN, IVY FRANCES

Alms in Autumn — Leonard 10182 (1957)

Text: by Rose Fyleman, in English. Taken from the collection Fairies and Chimneys, the words request the trees' help in finding the fairies who have disappeared from the meadow.

Music: Unison, range from d^1-g^2. Set in ABA form, the music is tonal, the melody is mixture of stepwise and larger intervals. Some chromatics are present, corresponding to the varied harmony. Difficulty - I

Accompaniment: for piano. Functional harmony includes secondary dominant chords and changes of tonality. Chordal style accompaniment. The vocal line is usually doubled. Difficulty - II

KLEINSINGER, GEORGE

Happy Instruments — Chappell 9417 (1958)

Texts: by Paul Tripp, in English; each of the eight texts about a musical instrument. Titles include "Sliding Sam, the Trombone Man," "Peewee, the Piccolo Song," "Jojo, the Banjo," "The Happy Clarinet," and "The Noisy Family." All are light in character.

Music: Unison, range from f-e^2. Only a rare chromatic in the functional lines. All are strophic with varied internal structures, some have refrains. Melodic and rhythmic treatment appropriate to text and instrument. Some use of triplets, mordents, spoken words, fragmentary lines, and syncopation. Difficulty - II

Accompaniments: for piano. Predominantly chordal style. Pictorially enhance the texts, i.e., the use of minor seconds to imitate a giggling clarinet, and open fifths for violins. Traditional harmonic idiom, varied with non-diatonic chords and changes of tonality. Diverse rhythmic patterns, articulations, and a few grace notes. Upper and lower ranges of the piano are used in specific songs. The vocal melodies are doubled with brief exception. Difficulty - II

KODALY, ZOLTAN

Choral Method — Boosey (c. 1957-)

An extensive collection of choral music which includes both original compositions and arrangements of tunes from other sources, including religious and folk. First printed in a Hungarian edition, the method has been made available in an English edition by Percy M. Young and a revised edition by Geoffrey Russell-Smith has been partly completed (1970). The latter edition is slightly less expensive, has revised texts, and restores Kodaly's original rhythms. Information about the English editions as well as those in German, French, and Spanish may be obtained from the Educational Music Department of Boosey and Hawkes.

Texts: Mostly of folk origin, translated and freely edited to make them more meaningful. There are a few texts by indicated poets and some words of scriptural origin. Some of the music is without texts and may, as the volumes point out, be performed with sol-fa syllables or a vowel sound.
Music: The series of volumes includes unison, two-part, and three-part compositions, totaling approximately nine hundred songs and exercises, proceeding from the easy pentatonic Fifty Nursery Songs to those of considerable difficulty. Other volumes use modal and folk scales as well as traditional Hungarian rhythmic and melodic figures. Homophonic writing is used, but imitative procedures are the most integral aspect of the partsongs. Difficulty - I-V
Accompaniments: None. No voice reductions.

Korusok — Zeneműkiadó (1941)

This collection contains fifty choruses, game songs, and rounds by the composer, the majority based on folk tunes and texts. Only those believed to be original have been analyzed, but the entire collection is similar in style. The titles of those works studied are "A juhász" (The Shepherd), "A süket sógar" (The Deaf Boatman), "Ave Maria" (Hail Mary), "Cú föl lovam" (Giddy-Up, Horse), "Csalfa sugár" (Deceptive Sunbeam), "Ëgyetëm, bëgyetëm" (What Do You Want?), "Hajnövesztő" (Hairgrowing), "Isten kovácsa" (God's Blacksmith), (Nagyszalontai köszöntő" (Greeting Song - two versions), "Angyalok és pásztorok" (Angels and Shepherds), "Harangszó" (The Bells), "Vízkereszt" (Epiphany), "A magyarokhoz" (To Hungarians), and "Hat tréfás kánon" (Six Comical Canons).
Texts: Several of the choruses have no indicated source, but are probably of folk origin. One is the familiar Latin hymn to the Virgin and several others are sacred non-liturgical texts. All texts, except for the "Ave Maria," are in Hungarian.
Music: The settings vary from two to eight parts with one divisi in "Harangszó" to nine parts. The range extends from f-g^2 (with an optional small d in the just mentioned chorus). The tessitura of the parts is sometimes high or low and vocal lines are quite nationalistic in their use of characteristic rhythmic and melodic patterns. Stepwise movement is very common, leaps of thirds, fourths, fifths, and sixths are numerous, and sevenths and eighths are relatively rare. The melodic lines are usually organized by combining two- or three-measure groups, but longer units are in evidence. Melodic segments are often repeated in identical or modified appearance. Chromatics are not found in abundance; the more obvious tendency being to write

diatonically according to the mode. "Csalfa sugár" is particularly unique for its numerous chromatics. Most of the choruses use imitation or canon, if even for a short period, but only the "Six Comical Canons" are entirely based on contrapuntal procedure. Most of the compositions do not change meters, but some sectional changes as well as a few measures of a different meter are to be found. Some choruses use ostinatos in one or more voices. In form, the choruses are usually of two or more sections with or without a thematic relationship, though more often the former than the latter. Intervals between the voices are, for the most part, consonant, but seconds and sevenths are not unusual. The counterpoint results in a harmonic style which has a mildly dissonant modal quality. Difficulty - III-V
Accompaniments: None. No voice reduction.
Several of the choruses have been published separately in English editions as follows:
Ave Maria. Boosey No. 1711 (SSA)
Epiphany. Boosey No. 1712 (SSA)
God's Blacksmith. Oxford No. 535 (SSA)
The Deaf Boatman. Oxford No. 541 (SSA)

Tantum Ergo V — Universal (W) 10487 (1941)
Text: uses the fifth and sixth verses of St. Thomas Aquinas' hymn "Pange Lingua," in Latin.
Music: Five settings of the two verses, range from f-f^2. No. 1 is in unison, No.'s 2, 4, and 5 are two-part, and No. 3 is three-part with a little divisi to four parts. Unison and two-part range is g#-e^2. Settings vary in style, key, form, and length. The longest is thirty-four measures, the shortest is twenty measures. Internally the forms consist of phrase groups, sometimes unified by repetition or modification of thematic material. All of the two-part settings are homophonic style except for No. 2 which is a canon at the fifth. Difficulty - I-IV
Accompaniment: provided for No.'s 1, 4, and 5; the other two are a cappella. The harmony is functional but enriched. Voices are doubled at times except in No. 5 which is almost totally independent. Difficulty - II

KÓSA, GYÖRGY
Hat Gyermek Kórus — MS - Hongrois
Texts: by Zsigmond Móricz, in Hungarian. Six poems entitled "Happy World" are folk-like in character. The first is about a rich man with many sheep who told his shepherd to bring the flock to town for sale. The shepherd brings them, but they must cross a wide river on a small bridge that is only big enough for one sheep to pass at a time--which takes an endless

amount of time. The other subjects include texts about a bear and peasants hunting for nuts, pigs in a thunderstorm, a sparrow who wishes for a sack in which to collect grains of corn, a wolf who is outwitted by some geese, and one text with diminutive objects and unrelated title.

Music: All except the sixth chorus are two-part, the last is two- and three-part texture with some divisi to four parts. The range is from g-f^2 (assuming a copying error was made in the copy secured for analysis). The choruses are modal, No. 4 being the most tonal. Sectionally organized with a variety of external forms. Most are unified by some sectional repetition, usually in modified form. Internally, usual construction involves repetition of two- or three-measure groups. Imitation is used freely, alternated with homophonic passages. Rhythmic treatment includes triplets (some against duplets), syncopation, sixteenth note followed by dotted eighth. Some use of 5-4 meter and three choruses include change of meter. Melodies are sometimes disjunct, in one instance leaping a twelfth, but stepwise movement and repeated notes are common. Harmonic intervals are varied, infrequently parallel thirds or sixths. Majority of the harmonic intervals are consonant. Difficulty - III-V

Accompaniments: None. No voice reduction.

A hand copy of the score was received for analysis. The composer indicated the six choruses have been often performed even though the work is available only in manuscript form.

KRAPF, GERHARD

At the Time of the Banquet Concordia 98-1977 (1969)

Text: from the Gospel of Luke 14:16-24, in English; about the rich man sending forth his servant into the streets to bring in the unfortunate to attend his banquet when the other invited guests could not come.

Music: Unison, range from d^1-e^2. Set in ABA form. Parts of the first and last sections are indicated in recitative style, the remainder is partly strict, partly free style according to the score suggestions. Melody has considerable movement along scale passages but lacks a gravitational center at various points. Difficulty - II

Accompaniment: for organ. Optional pedal passages indicated on the two-stave notation. Harmony is quite varied and freely dissonant. Much of the three-part texture is in polyphonic style. Organ part is independent of the vocal line. Difficulty - II

Be Merciful, Even as Your Father Is Merciful — Concordia 98-1979 (1969)

Text: from the Gospel of St. Luke 6:36-42, in English; excerpts from one of Christ's sermons.

Music: Unison, range from e^1-e^2. Melody has only a few chromatics and although not strongly so, is basically tonal. Some use of syncopation and some 4-4 in the 6-4 meter. Overall form is ABA with irregular internal structure. Difficulty - II

Accompaniment: for organ, mostly for manuals. Harmony is freely dissonant with some use of sequences and imitation. Accompaniment is independent. Difficulty - II

Father Abraham, Have Mercy On Me — Concordia 98-1976 (1969)

Text: from the Gospel of St. Luke 16:19-31, in English; Christ's parable of the rich man and the beggar Lazurus.

Music: Unison, range from d^1-e^2. Written in a free melodic style using accidentals, some sequences, and sectional repetition. Some melodic movement along scale passages. Free internal organization. Uses 3-4 and 4-4 meters. Difficulty - II

Accompaniment: for organ, written on two staves and indicated for manuals except for one section with optional pedal. Texture is two- and three-part. Harmony uses varied chord structures and moderate amount of dissonance. Accompaniment is independent of the vocal line. Difficulty - II

Jesus Said to the Widow, Do Not Weep — Concordia 98-2031 (1969)

Text: From the Gospel of St. Luke 7:11-17, in English; the account of Jesus raising the widow's son from the dead.

Music: Unison, range from d^1-d^2. Set in a freely organized form and melodic style which lacks a strong gravitational center. Recitative style indicated in one section. Changes of meter and syncopation are used. Difficulty - II

Accompaniment: for organ. Makes some use of motivic imitation. Written mostly in a three-part texture, harmony is moderately dissonant, atonal tendencies. Accompaniment is independent of the vocal line. Difficulty - III

Master, We Toiled All Night — Concordia 98-1980 (1969)

Text: from the Gospel of Luke 5:1-11, in English; Jesus telling Peter and the other fishermen to lower their nets after they had been unable to catch fish.

Music: Unison, range from b-e^2. Melody is through-

composed, but makes very limited use of modified sequential treatment. Varied patterns result in a recitative-type melody. Various melodic effects are indicated, i.e., fervently, sturdily, and animatedly. Considerable melodic movement is along scale passages, but the melodic fourth is particularly conspicuous. Difficulty - II

Accompaniment: for organ. Printed on two staves with limited places indicated for pedal. Harmonic idiom lacks a tonal center except at the beginning and end. Three-part texture makes some use of imitation and repeated note groups. Accompaniment does not double the vocal line. Difficulty - III

Rejoice With Me, For I Have Found My Sheep — Concordia 98-1978 (1969)

Text: from the Gospel of Luke 5:1-10, in English. Verses are taken from the parable concerning the lost sheep and repentant sinner.

Music: Unison, range from d^1-e^2. External form is ABA, modal quality melody is freely embellished with chromatics. Syncopation is a frequent occurrence and free rhythmic treatment is characteristic. Difficulty - III

Accompaniment: for organ, but with no indications for pedal. Three- and four-part texture is mainly a contrapuntal dissonant one which proceeds independently of the vocal line. Difficulty - III

The Apostles' Creed — Concordia 98-1725 (1964)

Text: Uses the ancient religious text sometimes called "The Rule of Faith" used in the Christian church, in English.

Music: Unison, range from c^1-e^2. Unified by some repetition of melodic fragments, modified from earlier appearance. Uses g as a basic tonal center, but tonal quality is very weak. Irregular phrase groupings and variety of rhythmic patterns. Melody is completely diatonic in mixolydian scale. Difficulty - II

Accompaniment: for organ. Written on two staves with optional pedal in certain sections. Free use of dissonance, but not highly chromatic. Vocal line is doubled throughout. Difficulty - II

Truly, Truly I Say to You — Concordia 98-1975 (1969)

Text: from John 3:1-15 for the Feast of Holy Trinity, in English; the words taken from Christ's message about being born again.

Music: Unison, range from c^1-e^{b2}. Musically organized in four sections, the first three beginning similarly but are then considerably modified, and the last characterized by different material in different meter and tempo. Free, irregularly organized melody in a

quasi-recitative style. Tonal center changes frequently and tonal feeling is not strong. Difficulty - III

Accompaniment: for organ on two staves with optional pedal passages. Some imitation is present in the harmonic sound that is freely imbued with dissonance and chromatics. Accompaniment is independent. Difficulty - III

You Have Heard That It Was Said Concordia 98-1981 (1969)

Text: from St. Matthew 5:20-26, in English; a portion of Christ's sermon on the mount.

Music: Unison, range from $c\#^1$-e^2. Free melodic style characterized by varied rhythmic organization and a weak gravitation toward e. Quite varied in mood, tempo, and dynamics. Difficulty - III

Accompaniment: for organ, with short optional section for pedal. Harmony has some stark dissonances to heighten the text. Rhythmically has some triplet eighths against dotted eighth and sixteenth, and some syncopation. Accompaniment does not double the vocal line. Difficulty - III

KRENEK, ERNST

Three Madrigals

No. 1 - Fairies' Song Rongwen 3507 (1961)

Text: by William Shakespeare, in English; taken from Midsummer Night's Dream, the words are those of the fairies as they sing their Queen to sleep.

Music: Three-part, range from a-f^2. Basically a two-part structure in ABCB' form using alternating sections of imitation and homophony. Triads or their inversions are most prominent, but some dissonance does occur between the voices. Only a rare accidental. Indicated performance time is 53 seconds. Difficulty - IV

Accompaniment: None. Voice reduction is provided.

No. 2 - The Four Sweet Months Rongwen 3508 (1961)

Text: from a poem by Robert Herrick, in English; describing in a few lines the months from May through July.

Music: Three-part, range from b-f^2. Irregular phrase structure prevails due to stretto entrances and phrase extensions. Thematic unity achieved primarily through imitation of motives. Tonal quality is varied by some modal movement. Variety of rhythmic treatment with interrupted vocal lines and tied notes, many of the latter across measure bars. Indicated performance time is 45 seconds. Difficulty - IV

Accompaniment: None. Voice reduction is provided.

No. 3 - Summer Again Rongwen 3509 (1961)
Text: from Alfred Tennyson's poem entitled "The Throstle," in English; expressing happiness at the coming of summer.
Music: Three-part, range from b^{b}-f^{2}. Unified throughout by repetition (frequently modified) of the opening motives. Work is a mixture of short passages of imitation and movement in similar rhythm. Choir may be divided into two groups. Harmonically, intervals between the parts are mostly consonant and the composition is functional with a mild dissonant quality. Relatively few chromatics are present. Indicated performance time is 1:05. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

Three Motets

No. 1 - The Earth Abideth Rongwen 3504 (1961)
Text: from Ecclesiastes I:4-5 and 7, in English; expressing the endless rising and setting of the sun, the river waters flowing to the sea and then returning from where they came.
Music: Three-part, range from b-e^{2}. In a free form, unified by very short sections of imitation between homophonic sections. Basically tonal, most of the harmonic intervals being root or inverted triads. Almost completely diatonic in C major, the melodic intervals consist primarily of seconds and thirds. Indicated performance time is 1:12. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

No. 2 - To the Sea in Ships Rongwen 3505 (1961)
Text: from Psalm 107, verses 23-26 and 29, in English. Relates that those who go to the sea in ships behold the wonders of the Lord in raising and calming the storms.
Music: Three-part, range from a-f^{2}. Textual painting is obvious. Work is unified by short passages of imitation treated in free style, alternated with vertical passages. Includes a brief change of mode. Most of the melodic movement is in small intervals. Indicated performance time is 1:10. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

No. 3 - Leviathan Rongwen 3506 (1961)
Text: from Psalm 104:24-26, in English; telling that countless numbers of fish live in the seas, including the leviathan.
Music: Three-part, range from b^{b}-f^{2}. Imitation between the parts, sometimes inverted form, unifies the composition. Sections of similar rhythm are interspersed. Harmonic style is mildly dissonant. Indicated performance time is 42 seconds. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

KUBIK, GAIL

Songs for Karen — Chappell 3046-14 (1958)

No. 1 - I Don't Like Dragons

Text: by Gertrude Norman, in English; telling what might be done if one should meet a dragon.

Music: Unison, range from c^1-d^2. In ABA form, unified internally by repetition of material and/or rhythmic similarity. Musical is tonal with only one non-diatonic note. Predominantly stepwise movement. Some syncopation. Difficulty - II

Accompaniment: for piano. Uses two ostinatos at the beginning, one in each hand. Most of the accompaniment is in chordal style. Functional harmony is somewhat colored by dissonance. Some doubling of the vocal line near the end. Difficulty - II

No. 2 - Bedtime Song

Text: by Gertrude Norman, in English; what the moon might say to a child at bedtime.

Music: Unison, range from c^1-f^2. Melody is tonal with a few non-diatonic tones borrowed from the parallel minor. Melody has a limited amount of repetition and is a mixture of conjunct and disjunct movement. Sectional change from 4-4 to 6-8 meter and one example of triplet quarter notes in time of two quarters. Difficulty - II

Accompaniment: for piano. Mixture of chordal and broken-chord styles. The harmony is slightly enriched traditional style. The vocal line is doubled in the first section, thereafter the accompaniment is independent. Difficulty - II

No. 3 - A Christmas Sing-Song

Text: by Arthur Kramer, in English; a rather extended text describes many different toys seen on a trip to a store at Christmas.

Music: Unison, range from b-e^2 if the long middle section is sung and e^1-e^2 if optionally spoken. The middle section consists of a long list of toys set to a series of repeated notes and generally static line. At one point there are sixty consecutive b flats. Overall form is ABA. Functional line has some chromatics, sequences and internal repetition. Difficulty - II

Accompaniment: for piano. Uses tonic chord pedal point at the beginning, followed by an ostinato octave pattern in the long middle section. Harmony is functional but seconds (and ninths) and sevenths are used frequently, particularly in the middle section. A fragment of "Three Blind Mice" is also present. The vocal line is sometimes doubled. Difficulty - III

LABUNSKI, FELIX

Mass for Treble Voices to Honor the Holy Innocents — World (1958)

Text: setting of the Ordinary items, in Latin.
Music: Unison, range from $c\#^1$-g^2, except for octaves at the end of the Gloria and the Agnus Dei which is two-part. Free internal form, irregular phrase groupings, varied melodic movement involving accidentals and alternation of meters. Difficulty - II
Accompaniment: for organ. Harmony is varied, quite chromatic at times, mildly dissonance, but usually functional. Different accompaniment styles are used but chordal style is most prevalent. Accompaniment is predominantly independent of the vocal material. Difficulty - III
Score originally published by World Library of Sacred Music but copies are now available from the composer.

LANGLAIS, JEAN

Ave Mundi Gloria — Philippo 2887

Text: setting of a sacred text praising the Virgin's holiness, in Latin.
Music: Two-part, range from $f\#$-a^2, with the final phrase in three parts. In ABA' form, uses both homophonic and contrapuntal styles, the latter in rather strict form. Indefinite tonal center created by chromatics but is essentially in b minor. Harmonic intervals are primarily consonances. Difficulty - III
Accompaniment: for organ or harmonium. Written on two staves with pedal indicated on some sustained notes. Chromatic, somewhat dissonant harmony, much using descending or ascending progressions. Voices are doubled at times. Difficulty - III

O Salutaris Hostia, Op. 3, No. 1 — Philippo 2886

Text: sacred text asking for strength, and praising the Trinity; in Latin.
Music: Two-part, range from d^1-e^2. Melodic line weakly gravitates toward F major. Free melodic movement with accidentals, cross relationships, and changes of meter. Two musical strophes with Amen. Consonant harmonic intervals. Difficulty - III
Accompaniment: for organ, written on two staves with short passages for pedal. Chordal style, chromatic and moderately dissonant harmonic idiom. Unified by repetition of opening measure and descending melodic figure. Some dissonance between the accompaniment and voices. Voice parts are not doubled. Difficulty - II

Tantum Ergo — Herelle 3706

Text: sacred text praising the Holy Sacrament, God, Son, and Holy Ghost; in Latin.
Music: Two-part, range from a-$f\#^2$. Two musical strophes, the first only for soprano and the second for two parts. Dorian melody with varied rhythmic patterns and a little

syncopation. Harmonic intervals are mostly consonant, but a few dissonances are present, including sevenths. Difficulty - III

Accompaniment: for organ, on two staves without pedal except for the final chord. Two-part texture in canon at the fifth until the codetta. Harmony is characterized by weak functionalism, frequent chromatics, but relatively little dissonance. Some use of triplets against duplets. The voices are not doubled. Difficulty - I

LEUNING, OTTO

Pilgrim's Hymn — Merion 342-40010 (1958)

Text: by Howard Moss, in English; an expression of thanksgiving for freedom and liberty.

Music: Indicated for unison, two-part chorus, solo, or duet. Range of unison setting from d^1-e^2, two-part range from b-e^2. In AA'BA'A' form, each section eight measures. Functional voice parts, diatonic except for several chromatics in the B section where a change of mode occurs. Harmonic intervals are mostly thirds. Difficulty - II

Accompaniment: for piano or organ. Chordal style, written on two staves. Four- to six-part texture. Functional harmony but some dissonance including major seventh chords. Voices are doubled throughout. Difficulty - II

LIVIABELLA, LINO

Ad Oriente — Schola 214 (1964)

Text: by the composer, in Italian; telling about the star, shepherds, singing of the Angels, and the sleeping baby Jesus.

Music: Unison except for the final triad, range from b^b-$c\#^2$. Melodic and harmonic movement in and out of the basic tonality involves chromatics. External form is ABA. Varied internal form uses minimum amount of repetition. Few measures of 9-8 in 6-8 meter, also a few examples of duplets. Rather frequent use of stepwise movement interrupted by a melodic fourth. Difficulty - II

Accompaniment: for piano. Mildly dissonant harmonic style, but tonal. Changes of key. Repetition of various patterns, exact or modified. Some dissonance between voice and piano. Mixture of accompaniment styles, most are chordal. Accompaniment is basically independent of the voice. Difficulty - III

Ave Maria — Bongiovanni

Text: the familiar hymn to the Virgin, in Latin.

Music: Unison, range from e^1-e^2. Vocal line consists of eleven measures which is repeated for the second

half of the text. Melody is functional, in through-composed form (and then repeated) containing irregular phrase groupings. There are only two chromatics, one involving a leap of an augmented fourth. Some use of triplets. Difficulty - II

Accompaniment: for piano and violin. Piano part is in chordal style, much of the right hand in sixths and broken-chord patterns. The violin, which has a few double stops, provides a countermelody which is repeated for the second half of the song. Functional harmony contains a moderate amount of chromaticism. Difficulty - II

Ninna Nanna Al Bambino Gesu — Zerboni 4490 (1948)

Text: by the composer, in Italian; a children's lullaby to the baby Jesus.

Music: Unison, range from c^1-d^2. ABA form. Functional melody with only a few chromatics. Several measures of a second meter. Some melodic sequences and mostly small melodic intervals. Difficulty - II

Accompaniment: for piano. Traditional harmony, chromatically colored. Chordal style with a few short passages of a "rocking" rhythm. Three- and four-part texture. Accompaniment is independent of the voices. Difficulty - II

Pastorale Di Bimbi — Carrara 2591 (1961)

Text: by the composer, in Italian; a children's Christmas song about the night Jesus was born.

Music: Unison, range from d^1-$d\#^2$. Functional melody with chromatic middle section. ABA' form. Varied phrase lengths. No melodic interval larger than a fifth. Difficulty - I

Accompaniment: for piano or harmonium. Chordal accompaniment for voices with short pastoral melodic passage between sections and at the conclusion. Repeated measures at beginning of A sections. Tonal harmony is enriched with seventh, borrowed, and altered chords and harmonic digression from tonic. Voice line is doubled, but not note-for-note. Difficulty - II

Su, Venite — Schola 215 (1964)

Text: by the composer, in Italian; calling for the children to come to Jesus' cradle, the bagpipes to play in the country, and the Angels to sing.

Music: Unison, range from $c\#^1$-d^2. Melody gravitates toward G minor-major after beginning in quasi lydian mode. Pastoral effect melodically with much movement in small intervals. Passages of repetition internally. ABA external form. Two examples of four consecutive descending thirds. Difficulty - II

Accompaniment: for piano. Contemporary harmonic style

with seventh and ninth chords, added notes, and ostinato effect through repetition. Open fifth with grace note used for bagpipe effect. Mostly chordal style with accessory tones to connect and embellish chords. Vocal line is doubled in most of the song. Difficulty - II

LLONGUERAS, JUAN

Buen Aire y Bellas Canciones — Union 18246 (1950)

Texts: by the composer, in Spanish and Catalan. Six texts about newborn birds flying about the nest, a spring flower, the experiences of a child with a little chair, a girl's seven dolls, the desire of the sun and moon to get married, and going to Bethlehem to visit the infant Jesus.

Music: Unison, range from $c\#^1$-e^2. All six songs are in strophic form having from three to seven stanzas. Five of the six also have refrains. Forms are varied internally, most songs consisting of phrase or period groups which are more rhythmically than melodically unified. Melodies are tonal, primarily diatonic, and while the rhythms are varied the treatment is rather traditional. Only one song uses a second meter. Difficulty - II

Accompaniments: for piano. Traditional harmony is occasionally colored by non-diatonic chords. Accompaniments are mostly in chordal or broken-chord style, but some scale passages are present. The vocal lines are doubled in approximately half of the six choruses. Difficulty - III

Movements associated with each song immediately precede the music.

LONGO, ACHILLE

4 Canzoncine per Bimbi — Ricordi 128586 (1954)

No. 1 - Invito Ai Monti

Text: by Francesca Spada, in Italian; an invitation to come to the mountain.

Music: Two-part, range from a-d^2. Tonal, unified by some repetition and use of sequences. Harmonic intervals are rarely dissonant. Considerable staccato articulation. Difficulty - III

Accompaniment: for piano. Functional, mostly diatonic harmony uses seventh and added note dissonance. Chordal style. Voice parts are not doubled. Difficulty - I

No. 2 - La Pioggia

Text: by Francesca Spada, in Italian; describing the earth's water cycle and a rainstorm's effect.

Music: Unison, range from d^1-e^2. Functional in minor mode with some chromatics. Two stanzas in strophic form with codetta. Three phrases on each strophe,

the first two sequentially similar, the last using internal sequences. Most melodic intervals are small. Difficulty - I

Accompaniment: for piano. Combination of chordal and broken-chord patterns with a few parallel octaves. Varied chords with some dissonance, becoming more traditional sounding on the codetta. Accompaniment doubles the melody. Difficulty - I

No. 3 - La Barchetta E Il Vapor

Text: by Francesca Spada, in Italian; about a sail boat and motor boat together out on the sea.

Music: Two-part, range from a-d^2. Some passages in parallel thirds and similar rhythm. Also some passages in statement and answer style. Functional melody with some chromatics. Harmonic intervals are infrequently dissonant. Two strophes, varying slightly at the conclusion. Difficulty - III

Accompaniment: for piano. Basically chordal style with some broken chords in the left hand. Barcarole rhythm. Mildly dissonant but functional harmonic style uses numerous seventh and ninth chords. The voices are doubled. Difficulty - II

No. 4 - "I Gatti Non Ci Credono..,"

Text: by Francesca Spada, in Italian; telling how the mice got rid of a cat.

Music: Unison, range from d^1-$d\#^2$. Tonal line with a few chromatics. Strophic form with three stanzas and codetta. Some internal repetition. Partly staccato articulation. Difficulty - II

Accompaniment: for piano. Tonal harmony, only slightly enriched by altered chords and secondary dominants. Mostly chordal style, but has a few short scale passages. A little syncopation is used. The vocal line is doubled. Difficulty - II

LUTOSŁAWSKI, WITOLD

Majowa Nocka — Polskie 1489 (1954)

Text: by Lucyny Kraemieieckiej, in Polish; about the May night, owl, beaver, firefly, and nightingale's singing.

Music: Unison, range from c^1-f^2. Strophic form with three stanzas on each section of two-part form. Functional line with some chromatics, especially in the second section which begins in a different key but concludes in the tonic. Some internal repetition and use of 3-4 and 2-4 meters. Difficulty - II

Accompaniment: for piano. First section uses triplet sixteenth-note rhythmic pattern, the first measure of which is repeated several times. Motivic patterns use notes in close proximity. Second section uses different patterns, some repetition and chromatic movement, three-against-two rhythm, grace notes, and changes of

register. Harmony is tonal but considerably varied. Accompaniment is independent of the voice. Difficulty - III
Published together with Piosenka O Złotyn Listku.

Muszelka — Polskie 1489 (1954)
Text: by A. Barto, in Polish; about a little sea shell, the sounds of the waves which are heard, but where the sounds come from is not known.
Music: Unison, range from e^1-e^2. Strophic form with three stanzas, each having three phrases of varied length in form ABB'. Melody is functional, has only one chromatic. Difficulty - I
Accompaniment: for piano. Two- and three-part texture. Ostinato in right hand at the beginning, almost continuous sixteenth note patterns throughout. Some broken chords and repetition. Functional harmony is colored by altered chords, parallel harmonic movement, and the concluding harmonies blended by use of the sustaining pedal. Accompaniment is independent of the vocal line. Difficulty - III
Published together with Srebrna Szybka.

Pióreczko — Polskie 2017 (1956)
Text: by Janiny Osińskiej, in Polish; relating the journey of a little bird's blue feather.
Music: Unison, range from c^1-d^2. Four stanzas in strophic form, internally four-measure phrases except for the last which is three measures. Rhythmically and sequentially unified. Diatonic functional line has no melodic interval larger than a fifth. Difficulty - I
Accompaniment: for piano. Texture varies from two to five parts. Basically chordal style. Harmony uses cross relationships, altered chords, dissonance, and some syncopation. The vocal line is doubled. Difficulty - II
Published together with Wróbelek.

Piosenka O Złotyn Listku — Polskie 1489 (1954)
Text: by Jadwigi Korczakowskiej, in Polish; telling of a girl and her geese searching for a gold leaf.
Music: Unison, range from b-e^2. Three stanzas set in strophic form, internally four-measure phrases except for the last. ABCA form. Functional line in e minor, melodic thirds are prominent. Primarily eighth and quarter note movement. Difficulty - I
Accompaniment: for piano. Single line in the right hand with only a few punctuating notes in the left. Tonal quality is characterized by chromatic movement, some dissonance, and an ending on the dominant. The vocal line is not doubled. Difficulty - I
Published together with Majowa Nocka.

Pożegnanie Wakacji — Polskie 2018 (1956)

Text: by Lucyny Krzemienieckiej, in Polish; a farewell to the pleasures of summer holidays, for September and school are coming.

Music: Unison, range from b-e^2. Three stanzas in strophic form with refrain. Functional line has only one chromatic. Internally unified, constructed in two-measure units. Numerous melodic thirds. Difficulty - I

Accompaniment: for piano. Almost entirely three-part texture. Functional harmony is very enriched by chromatic movement, cross relationships, seventh chords, and other dissonance. Vocal melody is doubled. Difficulty - I

Published together with Wianki.

Srebrna Szybka — Polskie 1489 (1954)

Text: by A. Barto, in Polish; about breaking the ice pane that is covering a stream.

Music: Unison, range from c^1-e^2. Strophic form with three stanzas, internally two- and three-measure units. Functional line with only one chromatic. Seconds and thirds are common and no interval larger than a fourth. Some internal unification. Uses 2-4 and 3-4 meters. Difficulty - I

Accompaniment: for piano. Mostly a four-part texture. Chordal and broken chord styles. Functional harmony is enriched by borrowed and altered chords, and some dissonance. Vocal line is not doubled. Difficulty - III

Published together with Muszelka.

Wianki — Polskie 2018 (1956)

Text: by Stefania Szuchowej, in Polish; describing three girls and the garlands they are making out of the meadow flowers.

Music: Unison, range from c^1-d^2. Strophic form with three stanzas, each strophe having two six-measure phrases. Internally unified rhythmically and melodically. Functional line, only one altered note, and numerous melodic thirds, many of which outline chords. Difficulty - I

Accompaniment: for piano. Two-part texture with some arpeggio-type patterns. Harmony is tonal, varied considerably by repeated chromatic passages and some dissonance. The vocal line is doubled. Difficulty - II

Published together with Pożegnanie Wakacji.

Wróbelek — Polskie 2017 (1956)

Text: by Lucyny Krzemienienckiej, in Polish; about feeding the little cold and hungry sparrow that does not leave in winter.

Music: Unison, range from c^1-e^{b2}. Four stanzas in strophic form, thirteen measures in length with varied internal phrases. Tonal line has only one accidental, uses repeated notes, and modified motives. Rhythm consists mostly of eighth note movement. Difficulty - I

Accompaniment: for piano. Two- and three-part texture with rare exception. Chordal style, traditional harmony with cross relationships and accidentals. Melody is doubled in the accompaniment. Difficulty - I
Published together with Pióreczko.

MACONCHY, ELIZABETH

Propheta Mendax Faber 084 (1966)

Text: from an eleventh century Latin poem, edited by Karl Breul with the English translation by William Le Fanu. Setting only of the Latin. Words concern the confrontation of a prophet, who declared he had visited hell and heaven, with the Bishop of Mainz.
Music: Three-part, range from g^{b}-a^{2}. Set in ABACA form, the subsequent repetitions of A are similar but not exact and C bears a slight resemblance to B. Both of the connecting sections are essentially transitions between the A sections. The harmony is characterized by frequent dissonance, fluctuating and vague tonal centers. The melodic lines consist of various intervals including ascending and descending sevenths and octaves. Entire work uses imitation, more often free than strict, which results in overlapping phrases and free dissonance. Indicated performance time is approximately 3:45. Difficulty - V
Accompaniment: None. No voice reduction.

MANA-ZUCCA

A Child's Day in Song, Op. 16 Schirmer, G. 26076 (1916)

Texts: by Mabel Livingston Frank, in English. Ten texts, intended for small children, include words about greediness, a thanksgiving turkey, a bedtime song, a little chicken, the summer wind, and a boy with a dirty face.
Music: Unison, range from c^{1}-e^{2}. All are comparable in difficulty. Most of the songs have two stanzas, set strophically. The vocal lines are functional, but most have an occasional accidental. A few songs change key. A variety of meters are used, but none involve a second meter. Four measure phrases, with some extensions, are the basic unit. Difficulty - I
Accompaniments: for piano. Chordal or arpeggio style. Traditional harmonic structures, tonal, with some non-diatonic chords. Accompaniments are sometimes independent of the vocal lines. Difficulty - I-II

Head-Over-Heels, Op. 164-167 Schirmer, G. 41655 (1947)

Texts: by Sylvia Golden, in English. Twelve texts of light character including words about summer vacation, finding out what makes a doll's eyes open and close, a boy who doesn't want to get a haircut, and a child's affection for his dad. Uses "juh" for you, "wot" for

what, and "don' wanna" for don't want to.
Music: Unison, range from b-e^2. A number are in strophic form, but other structures including ABA are used. Functional melodies with an occasional chromatic are typical. The rhythmic patterns are not complicated, but include various meters and rhythmic values. The shortest has one stanza and is eleven measures in length. Difficulty - I-II
Accompaniments: for piano. Mostly in chordal styles, some with octaves in the left hand. Harmonically tonal with some use of secondary dominants and altered chords. The vocal lines are usually doubled. Difficulty - I

In Youngsterland — Boston 5930 (1921)
Texts: by five different authors, including several each by Burgess Johnson and John Harwood Bacon; in English. One is about a giraffe, another about a polly-wog, a third about a boy putting a cat in the canary's cage, the fourth a conversation between a boy and a bee, the seventh a lullaby, the eighth about the porcupine, the ninth about a wart, the tenth about a little chicken, and the last about a little girl and her pink parasol.
Music: Unison, range from c^1-f^2 with an optional divisi on the last song extending the lower limit to small a. The melodies are functional with only an occasional chromatic. Most of the fourteen songs are in strophic form and internally consist of four-measure phrases. Difficulty - I
Accompaniments: for piano. Mostly in a chordal style, some use grace notes, upper ranges of the instrument, and arpeggios. The harmony is functional, mildly enriched with secondary dominants and a few chromatics. The vocal lines are usually doubled. Difficulty - I-II

The Elephant — Harcourt (1928)
Text: by Irwin M. Cassel, in English; a child's picture of a caged elephant.
Music: Unison, range from d^1-e^{b2}. Sixteen measures in length, comprised of four-measure phrases. Melody is diatonic with one exception, mostly quarter and half notes, and has some repetition of material. Difficulty - I
Accompaniment: for piano. Harmonic idiom is functional with a few non-diatonic chords. Texture is three- and four-part chordal style. Vocal line is doubled. Difficulty - I
Published in New Songs for New Voices, edited by Louis Untermeyer et al.

The Golden Rule, Op. 202 — Congress (1946)
Text: by Gisell Palmer, in English; using the familiar

words "Do unto others as you would have them do unto you."

Music: Available in unison and two-part arrangements. Unison or solo setting is in key of E flat major and has a range from e^{b1}-e^{b2} with an optional g^2 at the end. The two-part setting is in F major with a range from c^1-a^2 and has some divisi to three and four parts. The form is ABA', the B section a short interlude between a repetition of the music with modified text. Intervals between the two parts are mostly thirds and sixths. The vocal lines are functional with only an occasional chromatic. Difficulty (unison setting) - I; difficulty (two-part) - III

Accompaniment: for piano. The two arrangements are almost identical except for the difference in key. Both use tonal harmony which is enriched by secondary dominants and a few altered chords. Set in chordal style. Vocal lines are doubled or are usually present in the chord structures. Difficulty - II

MARX, KARL

Schläft Ein Lied in Allen Dingen Bärenreiter 2180 (1954)

Texts: Sixty-one texts from various sources, both folk and authored. Mixture of sacred and secular texts, and wide variety of subject matter. All are in German.

Music: Sixty-one canons, composite range from a-g^2 with optional small g in No. 13. Majority are unison canons for two to four parts. A few are canons at the fourth or fifth. Some are strophic, some include an ostinato. One is a double canon for four voices (two voice parts with a divisi in each part). Most are tonal and diatonic but some have a modal quality. Difficulty - II-IV

Accompaniment: One canon has an optional instrumental ostinato, others are unaccompanied. Difficulty - I

Three songs in Die Musikanten Fibel as follows:
Bose Wirtschaft, page 9
Weinsuppchen, page 19
Kuckuck, page 29
See general description under JÖDE, FRITZ.

MEITUS, YULI SERGEYEVICH

Ten Children's Choruses Mistectvo (1966)

Texts: Five are folk texts and five are by the authors Malysak, Oleinik, Voronka, and Schevchenko; in Russian and Ukranian. The subjects include two goats, a linden tree, a girl sewing her dress, and a girl going to market.

Music: Mostly three- and four-part settings, range from g-a^2. Several choruses also use solo voice. Written primarily in a vertical style although some contrapuntal writing is present. Repetition of sections, phrases, and melodic figures is a prominent

characteristic. Some choruses use more than one meter and 7-4 and 5-4 are also present. Melodic and harmonic style influenced by folk music but some chromatic movement is used along with functional and modal harmony. Difficulty - IV

Accompaniments: None. No voice reductions.

MELLERS, WILFRID

Four Carols — Lengnick 3514 (1946)

Texts: Based on medieval texts of unknown authors. Latin titles except for No. 2 but English words. The carols are appropriate for Christmas and the fourth could be used at Easter.

Music: Three-part with some divisi in No. 2 to four-part, range from c^1-a^2. A few passages are marked for solo voice. There are short passages of imitation, but the parts move mostly in similar rhythm. The second carol (Lullaby) is the most contrapuntal. The music is a mixture of functional, modal, and dissonant harmony, sometimes characterized by unexpected progressions. There is some use of triplet patterns and different meters, the latter especially noticeable in No. 3 (Alleluia) where 6-2, 3-1, 2-1, and 5-2 signatures are found. Difficulty - V

Accompaniments: Indicated for celesta and consists of a single line or chordal accompaniment. The score indicates the carols may be sung with or without the celesta, but that a piano should not be substituted. It is also recommended that if a celesta is not available and there are difficulties keeping the choir on pitch, some discrete doubling of the voices with recorders is permissible. The celesta usually doubles two or all voices, but is not used throughout any of the four choruses. Difficulty - I

Primavera — Novello 19477 (1965)

Texts: Three are anonymous fifteenth century texts, two are by William Shakespeare, and one is by Thomas Campion; in English. The first two (Spring Canticle and Christmas Canticle) are sacred, the first a song of spring and praise to God and the second is a song of the Virgin Mary. No. 3 (I have a gentil cock), No. 4 (Epithalamium), No. 5 (Lullaby) and No. 6 (Nocturne-Benediction) complete the group. No. 4 is about flowers, the fifth is a lullaby for Queen Titania, and the last is an evening benediction.

Music: The second and third choruses are two-part, the other four are three-part. Range is from g-a^2. The melodic and harmonic styles are freely dissonant, frequently change rhythmic patterns and meters, and are atonal. Stretto entrances are found in abundance, but the imitation is very free style. Passages moving in

similar rhythm are intermixed. Difficulty of No. 2 - III; the other choruses - V.
Accompaniments: None. No voice reductions.

Runes and Carolunes — Ashdown 37462 (1967)

No. 1 - Hunting Song
Text: from an Eskimo dance song of the Coppermine River, translated into English by C. M. Bowra. The words are about the hunter's bending the big bow and sending the arrow straight.
Music: For two-parts (chorus and semi-chorus), range from c^1-f^2. Weakly gravitates toward c, but freely embellished by accidentals and varied melodic intervals. Some repetition of rhythmic motives and melodic units. The lower voice repeats a two-measure ostinato throughout. Rhythmically notated in 3+2+3-16 and 5-16 meters, plus other internal combinations. The two voices sing simultaneously in only three measures and the harmonic intervals are varied. Difficulty - IV
Accompaniment: for flute, clarinet, violin, cello, and percussion. Other alternatives are suggested and improvisation is encouraged. An ostinato-type support is provided by the instruments. The harmony is freely dissonant. The string parts are independent, the woodwinds double the voices usually an octave higher. Difficulty - III

No. 2 - Paddy-Cats
Text: by Caroline Mellers, daughter of the composer, in English; consists of short phrases describing a cat.
Music: Unison, range from c^1-f^2, except for two beats which are two-part. The melody is mostly disjunct, characterized by leaps of augmented fourths, diminished fifths, and major sevenths. Score also calls for whisper effects, exhalation of breath at the end, and glissandos. Rhythmic meter is 7-8 and while the rhythm is relatively free in style, one short figure is repeated in original or slightly modified form a number of times. Difficulty - III
Accompaniment: for treble recorder or flute, clarinet, violin, cello, vibraphone or piano, tam-tam, and cymbal. Instrumental effects of glissando, purposely sharpening and flatting the clarinet pitch, and ululation of the recorder are indicated. The vocal line is doubled by either the recorder or vibraphone. Harmony is very dissonant, the use of seconds, sevenths, and ninths being almost constant. Difficulty - III

No. 3 - Cat-Song
Text: From a pigmy action-song, translated into English by C. M. Bowra. The words compare the cunning

of the lynx with another member of the cat family.
Music: Two-part, range from b^b-f^2, specifying chorus and semi-chorus. Uses grace notes, off-beat accents, quarter tones, and a buzz of different pitches between $c\#^1$ and e^1. Set in three sections, the first and last in 6-8 and the middle in 5-8. The choruses do not sing simultaneously. Disjunct melodic lines at times, frequently chromatic, and lacking a feeling of tonality. Difficulty - IV
Accompaniment: for flute, clarinet, violin, cello, and percussion (drums and maracas). Scoring calls for glissandos on the strings, undulating pitches, accents, trills, tremolos, and different articulations. Much of the string parts is sustained notes. Very dissonant and varied harmonic idiom. Voices are doubled by the clarinet or flute. Difficulty - III

No. 4 - Dream Song
Text: by Caroline Mellers, in English; a dream of being lifted up into the clouds where cruel words and deeds are lifted from the heart.
Music: Unison with some divisi, range from d^1-g^2. Basically through-composed melody with only slight references to previous material or use of modified melodic figures. Variety of melodic intervals result in a more disjunct than conjunct line. Frequent appearance of chromatics and varied rhythmical treatment. Some textual painting. Difficulty - IV
Accompaniment: for flute or recorder, clarinet, violin, cello, and glockenspiel. String parts are mostly sustained notes, the flute and/or clarinet often double the voices. Dissonant, non-functional harmonic effect. Difficulty - II

No. 5 - Creature-Song
Text: From a Gabon pygmy dance-song, translated into English by C.M. Bowra; describing actions of the fish, bird, marmot, and monkey.
Music: For semi-chorus and chorus with some divisi to three and four parts, range from e^{b1}-a^2. Rhythmically in 6-8 meter with an occasional measure of 3-8, 8-8, or 9-8 inserted. Vocal line involves glissandos, various phrasings, and indeterminate pitches. A variety of melodic intervals are used, including ascending and descending major sevenths, augmented fourths and fifths, and ascending ninth. Some patterns are repeated, usually in modified form. Difficulty - IV
Accompaniment: for piccolo or descant recorder, clarinet, tam-tam, drum, bongos, and cymbal. Angular style of writing. Rhythmical ostinato is used in the drum part. Harmonic quality is very dissonant. The voice parts are usually doubled, sometimes at an octave interval. Difficulty - III

No. 6 - Sea-Song
Text: From a Laragian lament, translated into English by C. M. Bowra; a pictorial description of the waves' sound as they break upon the shore and the sounds made by the girls bathing in them.
Music: Unison, range from d^{b1}-f^{2}. Less angular line than in the other songs. Melody gravitates toward f but there are many chromatics, especially the lowered second and fifth scale degrees. Rhythmically is notated in 3-8 meter but composer notes this is for convenience in reading and the composition is actually a series of gradually expanding and receding bars corresponding to the waves. Glissandos, varied dynamics, and use of non-pitched sounds are common. Difficulty - III
Accompaniment: for flute, clarinet, cello or violin, tam-tams, cymbal, triangle, and vibraphone or guitar or piano. Glissandos and undulating pitches indicated. Cello sustains one pitch throughout. Harmony is freely dissonant. One instrument usually doubles the vocal line. Difficulty - II
No. 7 - Sun-Song
Text: From a Gabon pygmy dance song translated into English by C. M. Bowra; words about the eternal sun which witnesses the birth and death of men.
Music: Two-part, range from a^{b}-$a\#^{2}$. Various rhythmical patterns, 5-8 meter. Upper part has a rather high tessitura. Varied harmonic intervals includes parallel fifths and fourths along with other consonances and a few dissonances. Chromatically altered voice lines lacking tonality. Difficulty - V
Accompaniment: for flute, clarinet, violin, cello, glockenspiel, triangle, tam-tam and cymbal. Variety of instrumental effects, articulations, accents, and dynamics. Glockenspiel has indicated improvisation on five provided pitches. Dissonant harmonic idiom, very chromatic. Voice parts are usually doubled. Difficulty - IV

The Happy Meadow — Novello 19368 (1964)
Text: Based on one poem by Robert Duncan and six by Yvor Winters, in English. All have pastoral themes and three are about goats.
Music: Cantata for speaker and children's voices, but the speaker part may be performed by one or several children's voices. Setting is partly unison, partly two-part, and the range is from d^{1}-a^{2}. Very free melodic style, in some places without bar lines, dissonance is freely used, and improvisation is encouraged. "The Goatherds" is notated in 8-8 meter, subdivided 3+3+2 and 3+2+3. In "The April Goat Dance" a rhythmical combination of 3-16 and 3-8 is

used. While melodically varied, some of the lines tend to have a gravitational center. Each song has a number of chromatics. Difficulty - IV

Accompaniment: For descant, treble, tenor, and bass recorders, xylophone, glockenspiel, violins, and percussion instruments. Other orchestration possibilities are suggested by the composer. Harmonic idiom is freely dissonant. The voice parts are often doubled. There is an alternate scoring for "The Goldfinches." Difficulty - IV

MICHEELSEN, HANS FRIEDRICH

Sommerfreude und Herbsteslob — Müller 2524 (1968)

Text: Five sections, two are accredited to Emil Schibli, one to Herman Claudius, and three have no indicated source. All are in German. The texts are about the summer and fall seasons, except for the last which is a hymn of praise to God.

Music: No. 2 is a short three-part a cappella composition (twelve measures), No. 3 is unison and two-part, No. 4 is two- and three-part, No. 5 is three-part a cappella, and No. 6 is two-part. Range is from c^1-f^2. Sections 3-6 are strophic. Vocal lines are functional. Intervals between the parts are predominantly consonant. Difficulty - I-III

Accompaniment: for blockflute and percussion, the latter including small cymbal, hand drum, tone bars, triangle, and xylophone. Much of the percussion part consists of repeated patterns, the flute line is a descant type. The first section of the cantata is for instruments alone as is also the first half of the last section. Functional harmony, mildly enriched with dissonance. Accompaniments are independent. Difficulty - II

MILFORD, ROBIN

Joy and Memory — Oxford (1943)

No. 1 - I Remember, I Remember

Text: by Thomas Hood, in English; a reflection upon the days of childhood and its innocence.

Music: Two-part, range from d^1-f^2. Four stanzas of text, the first and last in unison, the middle two have a descant sung first by the upper part and then by the lower voice. Melody is more angular than stepwise, characterized by leaps of thirds, fifths and sixths. Difficulty - III

Accompaniment: for piano. Uses an ostinato in much of the left hand. Same music is used for the first three stanzas; the fourth is similar but has a thicker texture. Music is characterized by frequent dissonance and a modal quality. Accompaniment is independent of the vocal material. Difficulty - III

No. 2 - The Daffodils
Text: by William Wordsworth, in English; describing the view and impression of a large number of daffodils in the field.
Music: Unison, range from d^1-e^2. Four stanzas set in modified strophic form with both melodic and rhythmical differences on the last two stanzas. Melodically the song fluctuates between pure and melodic minor. There are multiple changes in tempo during and between strophes. There are also duplets in the 6-8 meter. Difficulty - II
Accompaniment: for piano. Harmonically similar on the four strophes but the accompaniment patterns change. Music is tonal with some free use of dissonance, cross relationships, and borrowed chords. Accompaniment sometimes doubles the melody. Difficulty - III

No. 3 - Sing Ivy
Text: Based on an old rhyme, in English; describing the plowing of three acres of land with a ram's horn and equally absurd methods of planting and reaping the peppercorn.
Music: Unison, range from d^1-d^2. Optional descant also falls within the same range. Diatonic melody moves primarily stepwise. Stanzas of text are set in strophic form. Melody in 6-8, part of the descant in 2-4. Difficulty - II
Accompaniment: for piano. Thin texture, diatonic in g minor, and harmonically functional. Vocal line is doubled on the primary beats. Difficulty - I

No. 4 - First Spring Morning
Text: by Robert Bridges, in English; describing the joys of spring.
Music: Unison, range from c^1-f^2. Three stanzas of text are set strophically. Melody has a few alterations but is essentially diatonic with numerous skips along chord notes. Considerable rhythmic repetition. Difficulty - II
Accompaniment: for piano. Mostly a two- and three-part texture. Functional harmony with one short passage a minor third above the initial tonic. Accompaniment is basically independent. Difficulty - II

No. 5 - The Birth of John Barleycorn
Text: Anonymous, in English; relates how the barleycorn grew into grain and then served as food for the Holy Maid on Christmas Day.
Music: Three-part, range from g-g^2. Uses 2-4, 6-8, 3-4, 9-8, and 5-8 meters, the eighth note remaining of constant value. Vocal parts are almost totally diatonic, the harmonic intervals primarily consonances. Three stanzas are set in through-composed style although there are slight rhythmical and

melodic similarities. Difficulty - V
Accompaniment: the first stanza is a cappella, piano accompaniment is provided for the final two stanzas. Considerable similarity between the accompaniment on the final two strophes. Harmony is functional, primarily diatonic, and style is chordal. The voices are doubled at times. Difficulty - III

No. 6 - Lullaby
Text: Uses only the word "lullaby," repeated.
Music: Three-part, the upper two parts indicated for solo voices with proportions of 2-2-10 for the three parts. Range is from b-e^2. Lowest part (tutti) has the melody which is repeated once. The upper parts provide countermelodies on the first stanza and different counterpoint on the second. The melodic material is almost completely diatonic and the intervals between the voices are mostly consonant. Difficulty - IV
Accompaniment: for celesta or piano with optional triangle. Accompaniment appears only on the second stanza, preceded by a short interlude. The accompaniment is independent of the vocal material. The composer's piano suite entitled Littlejoy may be performed as a part of the above cycle. The five pieces may be performed after the first song or interspersed between the various numbers. The suite is No. 229 of the Oxford Piano Series.
A vocal score of the six choruses is published separately.

Leisure — Oxford 160 (1943)
Text: by W. H. Davies, in English; pointing out the need for time to enjoy the beauty of nature.
Music: Two-part, range from e^1-e^2. The second voice is a descant, used only on the second and third stanzas. Melodic movement is diatonic, much along the scale. Descant consists of the first five notes of the major scale in ascending, then descending order. Difficulty - II
Accompaniment: for piano. Repeated for each strophe with a concluding codetta using material from the introduction. There are a few accidentals and a little syncopation. Functional harmony is enriched with some borrowed chords, especially from the parallel minor. The accompaniment is basically independent. Difficulty - II
Chorus is taken from the children's cantata Rain, Wind and Sunshine.

Midwinter — Oxford 161 (1931)
Text: by Christina Rossetti, in English; setting of the familiar text about the wintry birth of Christ which

begins "In the bleak midwinter."
Music: Two-part, range from c^1-f^2. Divisi in the upper part on the final two chords. Four sets of rhymed duplets are set in strophic form, each voice part singing the melody twice. Both voices are free of chromatics. Melodic lines are functional. Difficulty - III
Accompaniment: for piano. Accompaniment is in chordal style. Harmony is tonal, colored by use of seventh chords and other dissonance. One or both of the voice parts are doubled. Orchestra material is available on a rental basis. Difficulty - II

Songs of the Open, Op. 45

No. 1 - The Angler's Song Novello 16326 (1936)
Text: by Izaac Walton, in English; expressing the poet's philosophy of fishing.
Music: Two-part, range from b^b-eb^2. Four stanzas of text set strophically. The two voices move mostly in strict parallel rhythm and predominantly consonant intervals. Extensive rhythmic unification. Vocal parts are diatonic in the minor mode. Difficulty - III
Accompaniment: for piano. Same accompaniment for each stanza of text. Characterized by parallel chord movement, functional and diatonic harmony. Repeated chord on second half of some beats is dissonant with one or both voice parts. Accompaniment is independent. Difficulty - II

No. 2 - The Greenland Fishery Novello 16327 (1936)
Text: from an old English sailors' ballad about a whaling expedition.
Music: Unison, range from d^1-g^2, with two measures of optional two-part near the end. Seven stanzas set strophically to the same melody with slight differences near the final cadence and rhythmical variation due to textual differences. Diatonic, functional melody in minor mode. Difficulty - I
Accompaniment: for piano. Accompaniments for the first, third and fifth stanzas are identical, and the even-numbered stanzas have identical accompaniment. The seventh is very similar to the odd-numbered. Chordal style. Functional harmonic idiom. Accompaniment is independent. Difficulty - II

No. 3 - To Daffodils Novello 16328 (1936)
Text: by Robert Herrick, in English; comparing life to that of the daffodil.
Music: Two-part, range from b^b-f^2, with a few measures of divisi in the lower part to three-part texture. Two stanzas set in modified strophic form. Voices are mostly in similar rhythm and move at consonant intervals. There is a little chromaticism and

alternation of 2-4 and 3-4 meters. Difficulty - III
Accompaniment: for piano. Written in a chordal style with some chromaticism, key of B flat minor. Functional harmony, somewhat non-diatonic. Accompaniment is independent at times. Difficulty - III

No. 4 - Coridon's Song — Novello 16329 (1936)
Text: by J. Chalkhill, in English; describing the advantages of a countryman's life in comparison with that of the courts and cities.
Music: Unison, range from e^1-g^2. Four stanzas set in strophic form. Melodically diatonic with considerable repetition of rhythmic patterns. Difficulty - II
Accompaniment: for piano. Makes use of ostinato and pedal point. Harmony is functional, mildly enriched with a few seventh and ninth chords. Accompaniment is essentially independent of the vocal line. Difficulty - II

Te Deum Laudamus — Oxford 510 (1946)
Text: Setting of the text praising God, in English.
Music: Unison, range from a-f^2, with an optional descant, range from a-e^2. Much of the descant is a reinforcement of the melody but in some places is independent and one section of the work has alternating passages of the descant and unison choirs. This same section also has passages for solo voices. Work is primarily through-composed with some sequential treatment and a rare passage of imitation. The melodic lines are sometimes angular with varied rhythms. There are a few examples of triplet quarters in 4-4 meter, syncopation, and ties across measure bars. The melody is chromatically altered at various changes of key. Difficulty - III
Accompaniment: for organ, notated on three staves. The pandiatonic harmony results in rather frequent chromatics and dissonance. Most of the accompaniment is in chordal style that does not double the voices. Difficulty - IV

MILHAUD, DARIUS

Invocation a L'Ange Raphaël — Eschig 7361 (1965)
Text: from the book of Tobit in the Apocrypha, extracted and translated into French by Paul Claudel.
Music: Written for a children's choir plus a choir of young girls. Range from g-b^2. Cantata is in four parts of varying length, the second section only one page. Each of the choirs is two-part with an infrequent divisi to three parts. Each movement, except the second, makes use of both homophonic and polyphonic writing, one type being followed by a passage of the other. The imitation is for the most part free in

style and may be found in each of the four voice parts or may exist as the result of one choir being imitated by the other. There are also unison and octave passages. The idiom is very chromatic and non-functional. While there are a few sectional changes in meter and a variety of rhythmic patterns present, the work is not rhythmically complex. The voices have angular lines and a high tessitura. Dissonance appears frequently between the voices. Difficulty - V

Accompaniment: for orchestra, the materials available from the publisher. A piano-vocal score is also available. The piano score is an orchestral reduction and some of the harmonies cannot be reached. The harmony is freely dissonant and chromatic, sometimes has cross rhythms, and only occasionally repeats material. The accompaniment is independent of the voices. Difficulty - V

Récréation — Heugel 31681 (1955)

No. 1 - Pas Bien Grand

Text: by Jacqueline Kriéger, in French; a child expresses his importance to his mother.

Music: Unison, range from e^{b1}-d^2. Melody is diatonic, predominantly moving scalewise. Only fourteen measures in length, internally two phrases of equal length. Through-composed form. Difficulty - I

Accompaniment: for piano. Mostly two- and three-part texture. Harmony makes considerable use of seconds and sevenths but is tonal. Vocal line is doubled in the right hand part. Difficulty - I

No. 2 - Haut Comme Trois Pommes

Text: by Jacqueline Kriéger, in French. Translated text: "'You are a little good-natured fellow no taller than three apples,' my father, friends, and mother repeat to me. 'Goodness, that would be good luck if I could fill my stomach with three apples like myself. I would be as happy as a king.'"

Music: Unison, range from f^1-f^2. Vocally only eight measures with some internal repetition. Melody is functional with lowered seventh scale degree and no use of the second degree. Difficulty - I

Accompaniment: for piano. Two- and three-part texture. Uses series of sevenths and ninths in the left hand, the latter three a series of broken sevenths which are repeated ostinato fashion. Mildly dissonant harmonic idiom. Right hand doubles the melody with rare exception. Difficulty - II

No. 3 - La Tortue Naine

Text: by Jacqueline Kriéger, in French; a little boy (Poeum) cannot understand why his little turtle (Pouic) is more admired and less commonplace than a normal animal.

Music: Unison, range from c^1-c^2. Functional melody with some melodic and rhythmic repetition. Twenty-three measures, the first three phrases have three measures each. Difficulty - I

Accompaniment: for piano. In waltz style, the harmony based extensively on a-c-e^b and g-b^b-d chords over the tonic and dominant pedal points. There are some chromatics and rather frequent dissonance. Vocal line is doubled. Difficulty - II

No. 4 - Il Faut Obéir

Text: by Jacqueline Kriéger, in French; a little boy justifies why he cannot eat the lentils.

Music: Unison, range from c^1-c^2. Modal quality melody gravitates toward c with use of the natural and lowered sixth and seventh scale degrees. Two measures of 3-4 in an otherwise 2-4 meter. Most of the melodic movement is seconds and thirds. Difficulty - II

Accompaniment: for piano. Harmonic idiom has some chromatics and dissonance. Chordal style with some scale passages. Vocal line is doubled. Difficulty - III

Service pour la Veille du Sabbat a L'Usage des Enfants — Heugel 31569 (1956)

Texts: Six short texts, each a praise to God. Words are printed in Hebrew, Franch, and English, the latter by Rollo Myers.

Music: Unison, range from c^1-d^2. Length varies from sixteen to twenty-five measures. Most are through-composed but some have rhythmical and/or melodic repetition. Melodies lack tonal feeling and while they are quite varied rhythmically, only one has a second meter signature. All six choruses have chromatics, but not too frequently. Difficulty - II

Accompaniment: for organ, written on three staves. Seventh and ninth chords are used often along with various other dissonance, varied chord structures, and chromatics. The voices are doubled approximately half of the time. Difficulty - III

MOORE, DOUGLAS

The Cupboard — Harcourt - Reproduced (1928)

Text: by Walter de la Mare, in English; a child tells about his Grandmother's cupboard where the lollypops and Banbury cakes are kept.

Music: Unison, range from c^1-d^2. Four short stanzas set in AABA form. Vocal line is diatonic and tonal. Difficulty - I

Accompaniment: for piano. Two- and three-part texture. Traditional harmonic style is almost completely diatonic. Vocal line is doubled throughout. Difficulty - I

Printed in the collection New Songs for New Voices, edited by Louis Untermeyer et al.; now out of print.

MORTARI, VIRGILIO

Cantilene Di Giochi — Ricordi 128683 (1954)

No. 1 - Maestro Ciliegia

Text: Popular Tuscan poem, in Italian; telling what Master Ciliegia taught his pupils.

Music: Unison, range from e^{b}-d^{2}. Four stanzas set strophically, only slight textual change on each. Form is AB for each strophe with A being repeated after the fourth stanza. Diatonic melody, repeated notes and patterns, small melodic intervals. Difficulty - I

Accompaniment: for piano. Mostly broken-chord style. Functional harmony, somewhat enriched by seventh chords, added notes. Some octave and thirteenth leaps at allegro tempo. Vocal line is not doubled. Difficulty - III

No. 2 - Quando è il Tempo Delle Ciliege

Text: Tuscan poem, in Italian; about the villagers gathering the cherries and apricots in little pails.

Music: Unison, range from c^{1}-g^{2}. Two stanzas in strophic form (only one word different on the second stanza) although accompaniment ends differently. Two-part form, each eight measures with extension on the last half. Melodically functional with repeated notes and small interval movement. Completely diatonic. First section in 3-4, latter in 2-4. Difficulty - I

Accompaniment: for piano. Functional harmony includes some non-diatonic chords, added notes, and other mild dissonance. Chordal style, mostly one chord per measure, not based on the vocal line. Difficulty - II

No. 3 - Ho Perso La Cavallina

Text: Ruscan poem, in Italian; about a child who has lost his rocking horse.

Music: Unison, range from d^{b1}-d^{b2}. Eight measure melody is stated six times, rhythmically modified according to the text. Melody is tonal, completely diatonic, unified rhythmically and melodically. Difficulty - I

Accompaniment: for piano. Functional, mostly diatonic harmony is varied by some dissonance, seventh chords, and a few chromatic alterations. Two-part texture at beginning involves grace notes and octave leaps, and is repeated. Latter chordal style is followed by broken-chord patterns. Some crossing of hands is involved. Accompaniment is independent. Difficulty - III

No. 4 - Bovi, Bovi, Dove Andate?
Text: Popular Tuscan poem, in Italian; about San Pellegrino who upon learning how Christ was baptized ascended into the heavens to sound bells for the living, dead, and blessed Fathers.
Music: Unison, range from d^1-c^2. Eight measure melody repeated twice, followed by one short phrase using only one pitch. Diatonic melody, repeated rhythmic patterns, and sequences. Difficulty - I
Accompaniment: for piano. Tonally in B flat major, ends on the dominant. Functional but somewhat dissonant idiom has some parallel chordal movement and parallel fifths. Some crossing of hands in close proximity. Accompaniment is independent. Difficulty - III

NELSON, RON
Four Anthems for Young Choirs — Boosey 5576 (1965)
No. 1 - Cause Us, O Lord
Text: from the Bible, in English; a plea for peace at night, God's guidance by day, and an expression of faith and love for God.
Music: First two strophes in unison, last section is a two- or three-part canon using textual and musical material from the beginning. Range is from d^1-d^2. Functional line, completely diatonic. Harmonic intervals in canonic section are mostly consonant. Difficulty - III
Accompaniment: for piano or organ. Printed on two staves with passages indicated for organ pedals. Tonal harmony uses numerous seventh chords and other dissonance. Ostinato pattern in most of the accompaniment. Voices are not doubled. Difficulty - II
No. 2 - I Will Not Leave You Comfortless
Text: from the Bible, in English; Christ's words to his disciples at the last supper.
Music: Unison with two short passages for two parts, range from e^{b1}-d^2. Two strophes, words are repeated. Second strophe begins in two-part but ends in unison, followed by codetta. Tonal in minor mode, only accidental is the raised sixth scale degree. Two-part sections move in parallel thirds. Internally unified by repetition. Difficulty - II
Accompaniment: for piano or organ, organ pedals are used throughout in long note values. Ostinato type accompaniment is repeated for second strophe. Functional harmony but varied by some dissonance. Voices are doubled in one phrase which is repeated several times. Difficulty - II
No. 3 - Let Thy Work Appear
Text: from the Bible, in English; stating "let thy work appear unto thy servants and they glory unto thy children."

Music: Unison, range from e^1-e^{b2}. Four sections in ABBA form, the first and last sung on the syllable "O" (oh) and with humming. Words are repeated in the second B section. Functional in minor mode with only one non-diatonic note. Internally unified. Uses a little syncopation in B section. Difficulty - II

Accompaniment: for piano or organ, the latter without pedals. Uses one measure staccato ostinato in bass clef throughout, right hand is mostly a series of chords, some of which are figuratively embellished. Functional but mildly dissonant harmonic idiom. Voices are not doubled. Difficulty - II

No. 4 - Hear, O People

Text: from the Bible, in English; the words praising the one God.

Music: Unison with some two-part divisi, range from c^1-e^2. Form is ABACA. Functional lines, totally diatonic, much movement is scalewise. Voices in two-part sections are in parallel thirds. Internally unified. Difficulty - II

Accompaniment: for piano or organ. No pedal passages are indicated for organ but pedals would be used throughout. Tonal harmony, frequently enriched by seventh chords and other dissonance. Chordal style with some passing tones. Voices are doubled in the two-part passages. Difficulty - II

ORR, ROBIN

Make a Joyful Noise Unto the Lord — Oxford (1970)

Text: setting of Psalm 100, in English, using the 1611 version.

Music: Two-part, range from b-$f\#^2$. In a modified ABA form with codetta. Mostly homophonic style with one short section of imitation. Intervals between the voices are primarily consonant and include a few parallel thirds. Functional lines with frequent use of raised fourth scale degree. Mostly in 6-8 meter with several other meters in the concluding section. Difficulty - III

Accompaniment: for organ. Harmony is moderately dissonant but functional. Much of the right hand is a continuous eighth note pattern of descending major and minor triads, the left hand is chordal. The accompaniment is independent of the voices. Difficulty - II

Copy of the composer's manuscript was received with the indication that the composition would be published by Oxford University Press.

PANUFNIK, ANDRZEJ

Thames Pageant — MS - Boosey (1970)

Text: by Camilla Jessel Panufnik, wife of the composer,

in English. The work consists of seven poems which describe scenes of the Thames River, including the invasion of the Romans, King John signing the Magna Carta, and concluding with a boat race between students of Oxford and Cambridge Universities.

Music: For two choruses, range from b^b-b^{b2}. Some passages in unison and some two-part divisi which results in a four-part texture. Cantata also includes sections for solo voices to sing or speak. At various times the choirs alternate singing. The majority of the work is in homophonic style, but the fourth section (Magna Carta) consists of a canon between the side and bass drum, a vocal canon between half of each chorus and a spoken canon between the other halves. In Part VI (Laughing Fishes) there is a section of parallel fifths followed by a section of parallel thirds. Various forms are present, including strophic and ABA. For the most part the vocal lines are functional but are sometimes embellished with chromatics. Generally the rhythms are not complicated, but include a variety of patterns and occasionally more than one meter signature. Difficulty - III

Accompaniment: for strings, brass or organ, recorders, and percussion. Work is composed stereophonically and score suggests possible arrangement for positioning instruments and voices. Score includes a piano reduction to be used for rehearsal only. Instrumentation varies from a few instruments to full group. Vocal lines are doubled on occasion, particularly on the opening chorus, but are most often independent. The harmony is an enriched, slightly dissonant functional style, at times rather traditionally diatonic and other times freely dissonant with sevenths, ninths, and simultaneous cross relationships. Difficulty - III

A dye-line copy of the score was received within a few weeks of the first performance through co-operation of the composer and publisher. Some minor changes may be found in the published edition.

PARODI, RENATO

3 Canzoncine — Ricordi 128532 (1953)

No. 1 - Filastrocca

Text: by Arpalice Cuman Pertile, in Italian; describing some "good" things, including a sleeping child.

Music: Unison, range from c^1-d^2. Functional melodic line, completely diatonic. Unified by rhythmic as well as a little melodic repetition. Fourteen vocal measures, mixture of melodic seconds and other intervals none of which exceed a sixth. Difficulty - I

Accompaniment: for piano. Functional harmony is moderately colored with secondary dominants and dissonance. Basically chordal style. Vocal line is doubled throughout. Difficulty - I

No. 2 - La Canzone Delle Piccole Cose
Text: by Arpalice Cuman Pertile, in Italian; about the beauty of little things, specifically stars and the jasmine bloom.
Music: Unison, range from e^1-e^2. Tonal, diatonic melody is nineteen measures in length. No interval greater than a sixth, majority are seconds and thirds. Difficulty - I
Accompaniment: for piano. Traditional harmony, slightly enriched with non-diatonic harmonies and dissonance. Chordal style connected with accessory tones. Vocal melody is doubled. Difficulty - I

No. 3 - Donde Vieni Pastorella?
Text: by the composer, in Italian; a Christmas text about the shepherds, the mother and father of Jesus, the Christ child, the animals, and angels.
Music: Two-part with solo voice, range from a-$f\#^2$. May be sung as unison song. Two melodic ideas, each presented successively in a different key. Functional segments, only one chromatic, slightly varied. Chorus parts move in parallel thirds. All three parts move in small melodic intervals. Difficulty - II
Accompaniment: for piano. Some unity through repetition, but some subsequent sections are modified. One has rolled chords in the right hand with arpeggio left, others are chordal style. Functional harmony with modulations and a few chromatics. Voices are doubled at times. Difficulty - III

PEETERS, FLOR

Ave Maria, Op. 104d — Peters 6343 (1962)
Text: setting of the hymn to the Virgin, Latin and English texts.
Music: Two-part, range from b^b-g^2. Textual settings are on separate staves, varying slightly according to textual differences in number of syllables and accents. The voice parts are functional, move in similar rhythm, and the harmonic intervals are mostly consonances but rarely parallel thirds or sixths. Difficulty - III
Accompaniment: Indicated for organ or piano, printed on two staves. Harmony is functional, enriched with seventh, altered, and borrowed chords. Chordal style accompaniment usually doubles the voices. Difficulty - I

Christmas Hymn, Op. 44 a/1 — World (1954)
Text: by Hyacinth Blocker, in English; a description of Mary singing, the Angels and shepherds rejoicing, and the visit of the Wise Men.
Music: Arranged for either two- or three-part choir, range of the former from b-f^2 and the latter a-f^2.

Three stanzas set in strophic form with refrain, the stanzas in unison and the refrain in parts. Through-composed melody of irregular phrase lengths. Voices move mostly in parallel motion, separated by the intervals of a third. Difficulty of two-part - II; three-part - III

Accompaniment: for piano or organ. Functional harmony is varied by seventh and altered chords, parallel progressions, and some dissonance. Chordal style. Accompaniment doubles the voices. Difficulty - I

De Herders, Op. 19 — Uitgave 4654 (1967)

Text: by Jozef Simons in Dutch, French text by Hilarion Thans. Words tell of the shepherds' visit to the stable where the newborn Christ rests.

Music: Unison and two-part, range from c^1-$f\#^2$. Three stanzas, the first two of which are in unison and set to the same music. The third stanza is two-part and is in the parallel major mode. Vocal parts are completely diatonic. Meter changes from 6-8 to 2-4 for the last half of the third stanza. Intervals between the two parts are mostly consonant but there is little use of parallel thirds and sixths. Difficulty - III

Accompaniment: for piano. Chordal style except for a four-measure interlude which makes considerable use of three- and four-note chords. Harmony is tonal but enriched with numerous seventh and ninth chords. Accompaniment is independent at times. Difficulty - III

This song is included in the edition entitled Drie Liederen. The other two songs were not indicated by the composer as being originally intended for children's voices.

Evening Prayer, Op. 87b — McLaughlin 2201 (1959)

Text: No source indicated, in English; asking for God's protection, guidance, and strength.

Music: Two-part, range from b^b-f^2 (assuming the first b natural on page three should be b^b). Chant-style rhythm, periodically divided by measure bars to facilitate reading. Some sections have primarily one specific interval between the voices, i.e., parallel fifths or thirds. Vocal lines move mostly stepwise. Difficulty - III

Accompaniment: for organ. Chordal style, printed on two staves. Some parallel progressions in the mildly dissonant harmonic idiom. Also without regular measure bars. Voice parts are doubled. Difficulty - I

Jezus Mijn Vriend, Op. 54A — Schott 8811 (1949)

Texts: Dutch texts by Albe, French words adapted by Hilaire Thans. Nine religious songs, non-scriptural, expressing a child's faith through nature, play, and other experiences.

Music: Unison, range from c^1-$f^{\#2}$. Either one or two stanzas on each song, those with two stanzas set strophically. The longest is twenty-five measures. All are characterized by relatively simple rhythmic treatment, repetition of passages and/or melodic figures, and tonal melodies with a few chromatics. Difficulty - I

Accompaniments: for piano. Harmonically in a contemporary idiom with numerous seventh chords and other dissonances. Mostly chordal style, some syncopation, changes in register, and grace notes. Some accompaniments are independent of the vocal lines. Difficulty - I

Jubilate Deo Omnis Terra, Op. 40 McLaughlin 1983 (1948)

Text: from Psalm 99, in Latin and English, the latter by Edwin C. Currie; a song of rejoicing and praise.

Music: Three-part, range from a-g^2. Ternary form, the first section utilizing parallel octaves and fifths, the middle section is contrapuntal. Uses triplets and syncopation. Voices are mostly diatonic. Difficulty - IV

Accompaniment: for organ, written on two staves. Chordal style, usually five- and six-part texture. Considerable parallel movement, numerous seventh chords, some non-diatonic chords and dissonance. The voices are doubled occasionally. Difficulty - III

Mass in Honor of Saint Joseph Op. 21 McLaughlin 1561 (1948)

Text: Setting of the Ordinary items, in Latin.

Music: Three-part, range from a-g^2. Utilizes both homophonic and contrapuntal writing. Intervals between the voices are mostly those of root or inverted triads, but some dissonance is present. Divisi to four parts at two places in the Gloria. Within the work there are changes in meter, tempi, and dynamics. Modal quality at times, but functional. Vocal score available separately. Difficulty - V

Accompaniment: for organ, on two staves. Harmony is mildly dissonant, has modal tendencies, and characterized by numerous seventh chords. In a chordal style throughout. Accompaniment is partially independent. Difficulty - III

Missa in Honorem Reginae Pacis McLaughlin 1692 (1950)

Text: Setting of the Ordinary items, in Latin.

Music: Two-part, range from b-$f^{\#2}$. Both contrapuntal and homophonic styles are used, one type alternating with the other. Some sectional repetition is found within the movements, notably in the Kyrie. The Agnus Dei begins like the Kyrie, uniting the first

and last sections. The Credo is in chant style, unison and two-part sections alternating. Intervals between the voices are predominantly consonant. Meter changes occasionally occur within a movement and there is some use of triplets against duplet patterns. Vocal score is available separately. Difficulty - IV

Accompaniment: for organ, on two staves. Chordal style, harmony makes frequent use of seventh chords, added notes, and other dissonance but remains basically tonal. One or both voice parts doubled at times. Difficulty - II

Missa in Honorem Sanctae Lutgardis McLaughlin 1758 (1950)

Text: Setting of the Ordinary items, in Latin.

Music: Two-part, range from g-g#^{2}, with a little divisi to three-part. Entire mass makes extensive use of imitation, a motive being presented by one voice and then repeated by another in a sometimes free, sometimes rather strict style. Longer sections are frequently a series of motives, the second voice part often resting as the other presents the motive. There are also short passages of vertical writing, including passages in octaves. Much of the music is in chant style, moving freely rhythmically. There are some changes of meter signature and tempo, usually at sectional divisions. Harmonic intervals are primarily consonant. Voices have a modal quality but are tonal. Difficulty - IV

Accompaniment: for organ. Harmonic idiom is characterized by seventh and ninth chords and other dissonance, fluctuation of tonality, parallel chordal movement, and frequent use of chromatics. Chordal style is used throughout. Accompaniment is generally independent of the voices. Difficulty - III

Missa Laudes in Honorem Sancti Joannis Baptistae, Op. 84a McLaughlin 2212 (1957)

Text: Setting of the Ordinary items in Latin.

Music: Three-part, range from a^b-g^2. Both homophonic and contrapuntal styles are used but a considerable part of the work is in homophonic style with the voices moving in similar rhythm. Modal melodic quality, the voices moving freely between various keys. The harmonic intervals are essentially consonant. Occasional pairing of voices. Varied rhythmic treatment includes sectional meter changes. Numerous gradations of tempo and volume. Vocal score available separately. Difficulty - V

Accompaniment: for organ. Chordal style, harmonic idiom is mildly dissonant with some parallel movement of chords, octaves, and fifths. Seventh chords are very prominent. The accompaniment is sometimes independent. Difficulty - III

The Lord's Prayer — Peters 6202 (1961)

Text: Setting of the Biblical text, in English.

Music: Two-part, range from b^b-g^2. Voices move in almost identical rhythms at predominantly consonant intervals. Melody is functional with only a few chromatics. Difficulty - III

Accompaniment: for organ or piano, written on two staves with optional pedal part. Harmony is tonal, enriched with seventh chords, free treatment of dissonance, and borrowed chords. Chordal style. The voices are usually doubled in the upper two lines of the accompaniment. Difficulty - I

To Bethlehem, Op. 32 — World (1955)

Text: by Emmy Visser, in English; telling the story of Bethlehem and concluding with the shepherds' visit and the Latin hymn "Venite Adoremus."

Music: Two-part chorus plus two solo voices, range from b-$f\#^2$. Approximately half of the fifteen pages are assigned to the solo voices or to a few voices, with the tutti sections interspersed. Two chants are included within the work, one of "Gloria in Excelsis" and the other on "Venite Adoremus." The writing uses changes of key and meter. Duplets and triplets are also present. Much of the solo voice parts and some of the chorus parts are in recitative style. Occasionally the chorus is in unison, sometimes imitative style, and in other instances one voice serves as a descant to the other. There are some repeated passages. Difficulty - III

Accompaniment: for organ, written on two staves. Use of the organ pedals is quite limited. Harmonically the work has modal tendencies, numerous seventh chords, and some chromatics. At times it moves in free rhythm. Most of the accompaniment is independent of the voices. Difficulty - III

PERSICHETTI, VINCENT

Hymns and Responses for the Church Year — Elkan (1956)

Three works in this collection were originally intended for children as follows:

No. 10 - Christmas

Text: Anonymous source of the twentieth century, in English; telling of the coming of joy, love, and peace at Christmas.

Music: Unison, range from $f\#^1$-e^2. Only one accidental in the key of G major. Three stanzas of text set in strophic form consisting of eight measures. Difficulty - I

Accompaniment: for keyboard instrument, in four-part hymn style. Slightly dissonant harmonic idiom includes some parallel movement of octaves and fifths.

Soprano line of the accompaniment serves as the vocal melody. Difficulty - I

No. 17 - Children's Hymn

Text: by Sarah Betts Rhodes, in English; stating that the God who made the earth, sky, sea, and sun cares for his children.

Music: Unison, range from d^1-d^2. Three stanzas in strophic form, eight measures in length. Diatonic in D major, uncomplicated rhythm. Difficulty - I

Accompaniment: for keyboard instrument, in four-part hymn style. Harmony uses combination of D major and b minor keys, also has some parallel chordal progressions. Vocal line is doubled. Difficulty - I

No. 18 - Children's Hymn

Text: by Isaac Watts, in English; comparing the cradle of a child with that of the infant Jesus.

Music: Two-part, range from c^1-d^2, with only one dissonance between the voices. Four stanzas in strophic form which is eight measures in length. There are several accidentals, most related to accidentals of the minor mode. Difficulty - II

Accompaniment: for keyboard instrument. The treble clef accompaniment (right hand) serves as the vocal score, the left hand is entirely a series of parallel fifths. Harmonically a slight archaic quality with some mild dissonance. Difficulty - I

Thou Child So Wise, Op. 75, No. 1 Elkan (1965)

Text: by Hilaire Belloc, in English except for three Latin words; a short text about Jesus as a child.

Music: Unison, range from c^1-e^{b2}. Melody gravitates toward e but moves in a modal style and concludes on e flat. Augmentation of beginning material is used near the conclusion. There are a few chromatics in the stepwise melodic movement. Difficulty - II

Accompaniment: for piano. Mostly in arpeggio style. Harmonic idiom has varied chord structures, moderate number of chromatics, and some dissonance. Texture is thin. Accompaniment is independent of the voice. Difficulty - I

PIERNÉ, PAUL

Chansons pour les Enfants

No. 1 - Soyons bons pour les animaux, les éléphants, les chats, les vaches, les ânes Lemoine 22561 (1933)

Text: by Hugues Delorme and Pierre Humble, in French. Four texts, each set separately about children riding on the elephant's back, sleeping cats, mooing cows, and donkeys' stubbornness.

Music: Two-part, range from c^1-f^2. Each of the four songs uses a different musical strophe but all use the same musical refrain with words appropriate to

each animal. Imitation of animal sounds are involved in all except the elephant song. Functional melodies with limited non-diatonic movement. Consonances prevail between the voice parts. Although the voices move in similar rhythm at times, more often they alternate singing the melody while the second voice interjects a fragment or animal sound. Difficulty - III

Accompaniment: for piano. Except for the identical refrains, the accompaniments differ on each song. The first imitates the heaviness of the elephants with low octaves, the second has a thin arpeggio-type accompaniment, the last two are in chordal style. Harmony is traditional, only slightly enriched by non-diatonic structures. The voices are usually doubled. Difficulty - I

No. 2 - La Ronde des Insectes Lemoine 22562 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; about the bee, wasp, flea, and hornet and some of their characteristics.

Music: Two-part, range from c^1-g^2. Four stanzas set in strophic form with refrain. The voices alternate in presenting the melodic material at the beginning, the remainder is in homophonic style and mostly at intervals of a third or sixth. One phrase calls for imitative sounds and actions. Functional melodic lines, shifting to the parallel major mode for the refrain. Difficulty - III

Accompaniment; for piano. Mostly in a chordal style of three- or four-part texture. Traditional harmonic idiom. Voices are usually doubled. Difficulty - II

No. 3 - La Chanson des Poissons Lemoine 22563 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; telling of some worries fish have about being caught by fishermen.

Music: Two-part, range from a-f^2. Four stanzas in strophic form with refrain. There is some repetition of material and sequential treatment. Voices proceed mostly in parallel thirds or sixths and the functional lines have only a few accidentals. One short passage is for a solo voice. Difficulty - III

Accompaniment: for piano. Stanzas have a three-part texture, the upper two parts of the accompaniment are primarily doublings of the voices. The refrain is chordal and staccato. A few non-diatonic chords are used in the functional harmony. Difficulty - II

No. 4 - Les Plaisirs de L'Auto Lemoine 22564 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; relating the fun and car trouble that Totoche and Toto have on an automobile trip.

Music: Two-part, range from d^1-g^2, indicated for solo voices or choir. Set in AAB musical form with an

introduction and codetta. The voices answer each other throughout most of the song, having only one short sung passage and some passages of noise imitation together. The lines are functional with an occasional chromatic. Difficulty - III

Accompaniment: for piano. Traditional harmonic idiom with minimum of harmonic embellishment. Much of the accompaniment involves continuous movement in sixteenth notes in one hand or the other. The voices are doubled. Difficulty - III

No. 5 - L'Avion Lemoine 22565 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; expressing a desire to be flying over the earth in an airplane, passing the sun, stars, and birds.

Music: Two-part, range from c^1-g^2. Set in AAB form, singing half of the material on the first two sections and then joining in the final section. A few chromatics are present in the functional lines and intervals between the two voices are almost entirely consonant. Difficulty - III

Accompaniment: for piano. Consistently in arpeggio style, the triplet rhythm in the common meter creating a three-against-two pattern at times. The traditional harmonic style is slightly embellished and moves independently of the voices. Difficulty - III

No. 6 - La T. S. F. Lemoine 22567 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; praising the wonders of the radio and other technical advancements, all of which bring the world closer together.

Music: Two-part with range from b^b-f^2. Four stanzas in strophic form with refrain. Internally constructed of four-measure phrases. Functional and diatonic voice movement with no dissonances between the parts. Difficulty - III

Accompaniment: for piano. Mostly in chordal style, the upper voice is doubled throughout and frequently the lower voice as well. Traditional harmonic idiom has only one chromatic. Difficulty - II

No. 7 - Berceuse Lemoine 22568 (1933)

Text: by Hugues Delorme and Pierre Humble, in French; a lullaby for Grandmother.

Music: Two-part, range from d^1-g^2. Strophic form with refrain. Voices alternate singing on the strophes, combine on the refrain. Melodic lines are diatonic and functional. Harmonic intervals are consonant. Difficulty - II

Accompaniment: for piano. Predominantly consists of a single or two-part texture in the right hand with chords in the left hand. Harmony is traditional with only one secondary dominant. One or both of the voices are doubled. Difficulty - I

Ronde Des Beaux Jours — Lemoine 22584 (c. 1933)

Text: by Tristan Klingsor, in French; the birds ask a lady where her husband is to which she replies that he is in the garden.

Music: Two-part, range from a-e^2. The music is unified by repetition on the end of each strophe and by other rhythmical similarities. Voices are functional, varied internally even though there are numerous four-measure phrases. Short passages for one part exist, and intervals between the parts are rarely dissonant. Difficulty - III

Accompaniment: for piano. Three- and four-part chordal style. Harmony is traditional and mostly diatonic. Vocal lines are doubled occasionally, and there is some occasional dissonance between the voices and accompaniment. Difficulty - II

PINKHAM, DANIEL

Five Canzonets — *Associated* 95929c (1960)

Texts: Two are old nursery rhymes, one is by John Donne (1573-1631) and two are by William Blake; in English. The first is about the nut tree, the second words of the blossom to the sparrow and robin, the third is about daybreak, the fourth is the old rhyme of the birds and the calico tree, and the last is a song welcoming spring.

Music: Two part, range from g-g^2 with an optional small f in the lower part. All of the choruses are short, varying in performance time from thirty seconds to one minute. All except the first chorus use more than one meter signature. Musical forms are simple, No. 5 has three stanzas of text set strophically, most make use of repeated sections of material. Intervals between the parts are as often dissonant as consonant. Considerable voice movement is in similar rhythm. Difficulty - IV

Accompaniments: None. No voice reductions.

Listen to Me — Schirmer, E. C. 2581 (1965)

No. 1 - Listen to Me

Text: from Ecclesiasticus 39:13-14, in English; expressing that life should be as a rose, lily, and frankincense.

Music: Two-part, range from g-d^2. Voices are mostly in contrary motion in B flat major, but cadencing on c and g. Almost entirely stepwise movement with some repeated material. In 7-8 meter with the eighth note equal to 176 beats per minute. Intervals between the parts are mostly consonant but the contrary motion produces some dissonance. Difficulty - III

Accompaniment: may be performed a cappella or with instrumental doubling of the voices by oboe or violin and English horn or viola. Difficulty - I

No. 2 - Hinder Not Music

Text: from Ecclesiasticus 32:3-9, in English; an admonition to speak concisely where music is being performed.

Music: Two-part except for the final two chords which are three-part, range from g-g^2. Through-composed form except for two repeats of the opening motive. Uses some triplet eighths against duplets. Harmonically gravitates toward d but not strongly functional. Common meter is interrupted with occasional appearance of 3-4 and 2-4. Harmonic intervals are a mixture of consonance and dissonance. Difficulty - III

Accompaniment: Same possibilities as in No. 1 and same difficulty.

No. 3 - The Number of a Man's Days

Text: from Ecclesiasticus 18:9-11, in English; stating that the number of a man's days and even a thousand years are insignificant to the days of eternity.

Music: Two-part except for the concluding three-part chord, range from g-g^2. Phrygian modal quality. Basically through-composed form. Consecutive repetition of mostly consonant intervals with a few seconds and sevenths. Voices in homophonic style. Difficulty - III

Accompaniment: Same possibilities as in No. 1 and same difficulty.

No. 4 - He Scatters the Snow

Text: Ecclesiasticus 13:17-18, in English; describing the beauty and wonder of the falling snow.

Music: Two-part, range from b^b-g^2. Lower part is a series of descending scale passages in B flat major. The first five measures are repeated in slightly modified form at the end. Seven different meters are used within the composition's seventeen measures. Tonal with only an occasional chromatic. Difficulty - III

Accompaniment: Same possibilities as in No. 1 and same difficulty.

No. 5 - The Fear of the Lord

Text: from Ecclesiasticus 1:11-12, in English; the rewards of having a fear of the Lord.

Music: Two-part except for the concluding three-part chord, range from b^b-a^2. Somewhat dissonant harmonic idiom with phrygian quality. Passages of free imitation. Rather angular melodic lines with leaps of fifths, sixths, and sevenths. Free form with a little internal repetition. In 5-8 meter with the eighth note tempo indicated "up to 240." Difficulty - IV

Accompaniment: Same possibilities as in No. 1. Difficulty - II

POULENC, FRANCIS

Petites Voix — Salabert 16124 (1958)

No. 1 - The Good Little Girl

Text: French text by Madeleine Ley, English text by Harold Heiberg; describing some of the things a little

girl does after coming home from school.
Music: Three-part, range from a-g^2. Uses 4-4, 3-4, and 5-4 meters. Music is tonal with some movement out of the initial tonality. Composed in a vertical style, most of the three voices are in triad or inverted chord position. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

No. 2 - The Lost Dog
Text: French text by Madeleine Ley, English text by Harold Heiberg; the words asking a little dog on the sidewalk if he is lost.
Music: Three-part, range from c^1-g^2. Uses three different meters within its sixteen measures. Form consists of repetition of one- and two-measure groups. Tonal but varied harmony with some dissonance. The lowest voice contains frequent leaps of fourths, fifths, and sixths. Difficulty - IV
Accompaniment: None. Voice reduction provided.

No. 3 - Coming Home After School
Text: French text by Madeleine Ley, English text by Harold Heiberg; a child coming home from school at dusk describes the rising moon and sounds of the birds.
Music: Three-part, range from b-a^2. Tonal quality with the final cadence in the relative minor. Frequent chromatics in the varied harmony and some modified repetition of melodic fragments. Most of the melodic movement is in small intervals. Difficulty - V
Accompaniment: None. Voice reduction is provided.

No. 4 - The Little Sick Boy
Text: French text by Madeleine Ley, English words by Harold Heiberg; describing the sadness a sick boy feels, especially when he hears children playing outside his window.
Music: Three-part, range from b^b-a^{b2}. Tonal setting with brief excursions to other keys before the final tonic major cadence. Uses 2-4, 3-4, 4-4, and 5-4 meters. Some passages with the two upper voices in parallel thirds and other in which all voices move in identical rhythm. Difficulty - IV
Accompaniment: None. Voice reduction is provided.

No. 5 - The Hedge-Hog
Text: French text by Madeleine Ley, English words by Harold Heiberg; a child tells about a hedge-hog that his father found and brought home.
Music: Three-part, range from a-a^2 with an optional lower note which reduces the upper range to g^2. The music is tonal in a minor and parallel major. Much use is made of repeated notes in one or two voices alternating with parallel movement in all three voices, the latter usually in first inversion chord

position. There is some chromatic movement as well. Difficulty - V

Accompaniment: None. Voice reduction is provided.

POZDRO, JOHN

The Creation — Choristers A56 (1968)

Text: by Cecil Alexander, a paraphrase of Genesis 1:31, in English; everything bright and beautiful has been created by God.

Music: Unison and two-part, range from d^1-f^2. Set in ABA form, the first and last in unison, the middle in two-part. Voices are mostly diatonic. Free alternation of 2-4 and 3-4 meters, and some use of triplet quarter notes in the time of two. Harmonic intervals are consonant. Difficulty - II

Accompaniment: for organ. Printed on two staves with no indications for pedal. Harmonic idiom is basically functional, but freely colored by dissonance which exists primarily in varied chord structures. Vocal parts are doubled at times. Difficulty - II

RACHMANINOFF, SERGEI

Six Choruses, Op. 15 — Boston 3318 (1913)

No. 1 - Night

Text: from the Russian of V. Laduizhensky, adapted by Haskell Dole and edited by H. Clough-Leighter; in English. Words describe the darkness of night and the coming of dawn.

Music: Two-part, range from c^1-f^2, with one three-part chord. Much of the voice movement is in parallel thirds and some is in octaves. Short passages of imitation are also present. Form is a modified ABA. Intervals between the parts are predominantly consonant and the lines are functional. Difficulty - III

Accompaniment: for piano. Makes extensive use of a sixteenth note pattern, has some syncopation, and enriched tonal harmony. Accompaniment is a mixture of independence from and doubling of the voice parts. Difficulty - IV

No. 2 - The Lonely Pine

Text: from the Russian of Mikhail Yeryevitch Lermontof, in English; a lone pine growing in the cold north dreams of a tall palm growing in the warm desert.

Music: Two-part, range from a-$f\#^2$, with some alto divisi to produce three-part texture. Apart from the opening, the voices are rather static, consisting essentially of repeated notes or movement within a narrow range. Through-composed form. Harmonically the voices move in similar rhythm. Difficulty - III

Accompaniment: for piano. Tonal harmony with considerable chromatic movement. Chordal right hand with left hand having a single line or octaves. Accompaniment

is independent of the voices. Difficulty - IV

No. 3 - Sleeping Waves

Text: from the Russian of K. R., a source otherwise unidentified, with the English words by Haskell Dole and edited by H. Clough-Leighter. Text describes the water and its reflections.

Music: Two-part, range from d^1-g^2. Musical form consists of two strophes, the second of which is modified. Imitation is used at the beginning of each strophe, the remainder is mostly parallel thirds. Arched melodic segments portray the waves, off-set with a triplet pattern in the accompaniment. Vocal lines are functional with some chromatics. Difficulty - III

Accompaniment: for piano. In a triplet rhythmic pattern throughout, much in arpeggio style. Some rolled chords in the right hand. Harmonically enriched with non-diatonic chords. Accompaniment is independent. Difficulty - V

No. 4 - The Captive

Text: from the Russian of Tsuiganof, adapted by H. Dole and edited by Clough-Leighter, in English. The words tell of a caged nightingale that does not sing because it longs for freedom-which it receives.

Music: Two-part, range from a-g^2. Voices move in parallel thirds. Formal structure is ABA'. Change of key and meter occur in the middle section, and a few measures of two additional meters are used near the conclusion. Tonal lines have a few chromatics, particularly in the middle section. Difficulty - IV

Accompaniment: for piano. Enhances the text by its harmony, chromatic movement, rhythm, and accompaniment patterns. Voices are doubled in most of the chorus. Difficulty - IV

No. 5 - The Angel

Text: from the Russian of Lermontof, adapted by H. Dole and edited by Clough-Leighter, in English; the words describe an angel's song and its effect on a child who heard it.

Music: Two-part with occasional divisi to three- and four-part texture, range from a-b^{b2}. There are some passages in unison and octaves but the voices move predominantly in thirds. Several meters are used, including 12-8, 9-8, 4-4, and 2-4. Material of the initial section is used in subsequent sections, harmonically and melodically modified. Difficulty - IV

Accompaniment: for piano. Right hand is mostly in broken chords or arpeggio style. Very enriched functional harmony, freely colored by chromatic alterations and non-diatonic movement. Accompaniment does not double the voices. Difficulty - V

No. 6 - Glorious Forever
Text: from the Russian of Nikolai Aleksyévitch Nekrasof, with English adaptation and editing by H. Dole and H. Clough-Leighter. The words are in joyful praise of God.
Music: Two-part, range from b-g^2, with one divisi to three parts. Imitation occurs near the beginning which is repeated near the end with the voice parts switched, but the large majority of movement is in parallel thirds. In ABA form. Functional lines are almost entirely diatonic. Difficulty - III
Accompaniment: for piano. Chordal style. Final section is a major climax with the right hand in triplet chords, the left hand in octaves. Functional harmony is only slightly enriched with movement out of the initial tonic. Voices are doubled in approximately half of the chorus. Difficulty - III

RADÓ, ALADÁR
Children's Songs, Volume I — Rózsavölgyi 6229 (1938)
No. 1 - The Land of Nod
Text: by Robert Louis Stevenson, in English; relating some experiences of dreams and the inability to find in reality those places visited while asleep.
Music: Unison, range from e^1-$f\#^2$. Four stanzas of text set strophically in an ABA form. Key and meter signatures change in the middle section. Almost entirely stepwise and diatonic movement. Difficulty - I
Accompaniment: for piano. Harmony is functional, somewhat colored by non-diatonic structures and a different harmonization in the concluding section. The vocal line is doubled throughout, but sometimes in a lower octave. Difficulty - I
No. 2 - Time to Rise
Text: by Robert Louis Stevenson, in English; a bird teases a sleephead.
Music: Unison, range from d^1-e^2. Sixteen measures in length, comprised mostly of skips along triads and seventh chords. Functional melody with a few chromatics. Difficulty - I
Accompaniment: for piano. Two- and three-part texture using slightly enriched functional harmony. Vocal melody is doubled. Difficulty - I
No. 3 - Good Night
Text: by R. L. Stevenson, in English; about going to bed, in the years of a firelit hearth and candles.
Music: Unison, range from d^1-d^{b2}. Four stanzas of text set in AABA form. Melody is tonal with only a few non-diatonic tones. Change of tonality in the B section. Difficulty - I
Accompaniment: for piano. Chordal style. Slow harmonic rhythm in the A sections, the majority is tonic harmony which in general is only slightly enriched.

The accompaniment doubles the vocal line. Difficulty - I

No. 4 - Shadow March

Text: by R. L. Stevenson, in English; describing the varied pictures made at night by shadows.

Music: Unison, range from c^1-d^2. Musical form is ABACC', the latter two sections in the parallel minor mode. Tonal melody has some chromatic alterations, especially in the last two sections. Melodic movement is predominantly stepwise, but there are a few larger intervals including a diminished fourth, fifth, and seventh. Difficulty - II

Accompaniment: for piano. Harmony is colored by mixture of diatonic and non-diatonic chords. Some variation in the accompaniment style, but most of the patterns are chordal. The vocal line is doubled. Difficulty - II

Children's Songs, Volume II Rózsavölgyi 6230 (1938)

No. 5 - Marching Song

Text: by Robert Louis Stevenson, in English; a children's play song.

Music: Unison, range from b-e^2. Sixteen measures in length consisting of four-measure phrases with some similarity but no exact repetition. Completely diatonic, functional melody. Difficulty - I

Accompaniment: for piano. Two-part texture has only one accidental. Traditional harmonic idiom. The vocal melody is doubled. Difficulty - I

No. 6 - My Shadow

Text: by R. L. Stevenson, in English; about a child's shadow, its changing size, and the one morning it stayed in bed.

Music: Unison, range from c^1-e^2. Only a few chromatics in the tonal melody. Predominantly stepwise movement. Four stanzas of text set in AABA form. Difficulty - II

Accompaniment: for piano. Three- and four-part texture is in chordal style connected with auxiliary tones. Harmony is functional and slightly varied with temporary modulations to other tonalities. The accompaniment doubles the voices. Difficulty - II

No. 7 - In Port

Text: by R. L. Stevenson, in English; expressing the safety a child feels in bed as compared to a ship in port.

Music: Unison, range from e^1-$f\#^2$. Musical form is ABA. Middle section consists of two four-measure phrases of modified sequences. The first and last sections have a little repetition. Functional melody with some chromatics and syncopated rhythm. Difficulty - II

Accompaniment: for piano. Varied harmony is sometimes chromatic, but within the realms of tonality. Diverse accompaniment patterns including some short passages of octaves. Vocal line is doubled throughout. Difficulty - III

No. 8 - The Duel

Text: by Eugene Field, in English; an account of the famous battle between the gingham dog and calico cat.

Music: Unison, range from c^1-g^2. Rather extended AABA form with those A sections following the first modified. Uses several different meters including a few measures of 5-4. Various rhythmic patterns include a few triplets. Melodically functional but colored by some chromatics and one passage of angular movement. Difficulty - II

Accompaniment: for piano. Functional harmony is moderately enriched by secondary dominants, altered chords, and some dissonance. Two-part and chordal textures have varied articulations and phrasings. The accompaniment doubles the vocal line. Difficulty - III

RÁNKI, GYÖRGY

Harom Gyermekkar — Zeneműkiadó 3686 (1961)

No. 1 - Napfelkelte

Text: No indicated source, in Hungarian. Entitled "Sunrise," the text consists of five animal sounds (small bird, young chicken, chicken, rooster, and goose) which are repeated while the choir hums.

Music: Three-part with divisi, plus five solo voices, one for each of the animals. Maximum texture is nine parts. Range from f-a^{b2}. Sectional AA'A"B form. Each solo voice repeats a different melodic figure, the rooster including a glissando to imitate the crowing. Modal quality characterized by harmonic dissonance and varied chord structures. Chorus concludes on a seventeenth chord. Internal repetition. Some chromatics are present, but not in profusion. Difficulty - V

Accompaniment: None. No voice reduction.

No. 2 - Párbeszéd

Text: a folk text from Siebenburgen, in Hungarian; consists of a conversation between two friends, one of whom just recently married an old lady with money and who was in her house when it burned.

Music: Three-part, range from g-d^2. Lower voice syllable, the two upper voices move independently even though there is some melodic rhythmic similarity between them. Rhythmic treatment uses triplets, offbeat accents, and syncopation. A few grace notes are are also present. Dynamic changes occur often. The two upper voices sometimes overlap. Moderately dissonant harmonic style with mixolydian modal quality.

Although many harmonic intervals are consonant, the appearance of dissonance is not uncommon. Difficulty - V

Accompaniment: None. No voice reduction.

No. 3 - Nyelvtörő Kánon

Text: No source indicated, in Hungarian; a series of textual phrases designed to be a tongue twister.

Music: Three-part canon, range from g-g^2, with a homophonic coda. Idiom lacks a strong feeling of gravity until the coda. Melodic line is more angular than scalar, involving some accidentals and syncopated rhythms. Combination of independent lines produces frequent dissonance, sometimes sharp. Voice parts frequently overlap. Difficulty - V

Accompaniment: None. No voice reduction.

REIN, WALTER

Aufregung im Hühnerhof — Schott, B. 38917 (1954)

Text: by Robert Reinick in German; telling of the excitement caused when a hen laid an egg that was mistaken for a pigeon's egg.

Music: Mostly three-part, range from a-f^2, but setting includes a solo passage at the beginning which is followed by some two-part, and the final chords are four-part texture. Most of the two-part setting is in parallel thirds, the three-part setting is in a traditional harmonic style containing only a few alterations. Almost entirely in homophonic style. Indicated performance time is 1:15 minutes. Difficulty - IV

Accompaniment: None. No voice reduction.

Der Regenbogen — Schott, B. 4523 (1955)

No. 1 - Der Regenbogen

Text: by Adolf Beiss, in German; stating that God brings joy out of sorrow, just as if rays of the rainbow would grow out of the earth if they were points of iron.

Music: Three-part, range from a-f^2, with some divisi to four parts and one passage for solo voice. In through-composed form. Traditional but varied harmonic style, vertically conceived except for a little imitation in the final phrase. Difficulty - V

Accompaniment: for flute, violins I and II, and cello. Piano reduction is provided. Functional harmonic idiom is enriched by frequent use of seventh chords and digressions out of the initial tonic. The accompaniment is independent of the vocal material. Indicated performance time is 3 minutes. Difficulty - III

No. 2 - Korndiebe

Text: by Adolf Beiss, in German; about the swallows

and hamster who are scared away from the corn by a little mouse.

Music: Three-part, range from a-e^2, with some two-part setting and a short passage for solo voice. Four stanzas set in AABA form. Voices are totally diatonic and the harmonic intervals are only occasionally dissonant. Difficulty - IV

Accompaniment: for violins I and II, and cello. A piano reduction is provided. Traditional harmony has a few secondary dominants. First violin part moves in a style more florid than the other instruments. Accompaniment does not double the voices. Indicated performance time is 2 minutes. Difficulty - III

No. 3 - Morgenbad

Text: by Adolf Beiss, in German; telling a little child to observe how the sun's rays climb into the brook to take a bath.

Music: Three-part, range from a-f^2. Short alternating passages for soloist and choir. Two stanzas set in strophic form. Functional harmony is completely diatonic. Choral sections are a cappella, the voices in root or inverted chord position. Difficulty - IV

Accompaniment: for violins I and II, and cello. A piano reduction is provided. Functional diatonic harmony. Accompaniment is independent of the vocal material except for one measure. Indicated performance time is 2:30. Difficulty - I

No. 4 - Das silberne Hörnlein

Text: by Adolf Beiss, in German; describing the silver moon and its light, fading away with morning.

Music: For solo voice and chorus, the latter varying from unison to three-part texture. Range from a-e^2. Chorus sings only on the introduction and final phrase, in both instances on a neutral syllable. Four stanzas of text set in strophic form. Functional harmony, minor mode. Difficulty - III

Accompaniment: for flute, violins I and II, and cello. Piano reduction is provided. Traditional harmonic style. A few notes of the solo are doubled. Indicated performance time is 2:30. Difficulty - I

No. 5 - Esel, Esel, Müllersknecht

Text: First two stanzas by Adolf Beiss, the latter two by the composer; in German. Words are about the miller's donkey; his complaints about the heavy sacks, and a reply to him that he would not have to carry such sacks if he were smarter.

Music: Two-part, range from a-e^2. Four stanzas in strophic form consisting of three four-measure phrases in ABA order. Functional, totally diatonic lines. Except for passing dissonance, the harmonic intervals are consonant. Difficulty - III

Accompaniment: for flute, violins I and II, and cello.

Harmony is functional. The voice parts are not doubled. Indicated performance time is 2 minutes. Difficulty - II

Four songs in Die Musikanten Fibel as follows:
Supplein kochen, page 7
Plum-plum, page 12
Die Linse, page 18
Johann, spann an!, page 21
See general description of the collection under JÖDE, FRITZ.

Sandmännchen Schott, B. 563 (1954)
Text: by Margarete Staats, in German; telling of the sandman coming on the evening wind.
Music: Two- and three-part, range from a^b-f^2, with two four-part chords. Traditional harmonic style, the two-part passages usually in parallel thirds. Set in sections, the ending is a modified version of the beginning. 6-8, 2-4, and 3-4 meters used. There are a few short passages for two and three solo voices. Indicated performance time is 2:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Sonne, Mond und Sterne
No. 1 - Lied der Sonne Schott, B. 4509 (1953)
Text: by Christian Morgenstern, in German; words about the sun and its light shining into a child's heart.
Music: First stanza set for solo or small choir, the second stanza is a three-part setting. Range is from b^b-f^2. Non-strophic setting but there are similarities between the sections in both vocal material and accompaniment. Melodically the parts move in small intervals, diatonically except for two alterations in the lowest voice part. The vocal lines are functional, the three-part setting being root or inverted chords. Difficulty - IV
Accompaniment: for flute, violins I and II, and cello. A piano reduction is provided. The instruments and voices alternate on part of the first half. The harmony is traditional with a few accidentals. Instruments occasionally double the vocal parts, otherwise the voice parts are found within the supporting harmony. Indicated performance time is 2:00. Difficulty - II
No. 2 - Gesellen der Nacht Schott, B. 4510 (1953)
Text: by Ernst Moritz Arndt, in German; the stars asking the sun if they may accompany it in its journey, are denied, and when they make the same request of the moon they become companions of the night.
Music: Three-part, range from a-f^2, with a considerable

part in unison and one short passage in two parts. In functional style with movement to other tonal areas. Vertical compositional approach. Unified with some repetition. Difficulty - IV

Accompaniment: for flute, violins I and II, and cello. Piano reduction also provided. Harmony is traditional with moderate appearance of seventh chords and some accented dissonance. Accompaniment is mostly independent of the voice parts, and though much of the composition the voices sing short segments of material, sometimes a cappella. Indicated performance time is 3 minutes. Difficulty - II

No. 3 - Onkel Mond Schott, B. 4511 (1955)

Text: by Josef Weinheber, in German; a Christmas text about the moon, stars, and singing birds - while the Christ child sleeps.

Music: Five stanzas, No.'s 2 and 4 for a soloist and the others for two-part choir. Range from b-e^2. The choir part is mostly parallel thirds. Diatonic and functional melody is internally organized in four-measure units. Difficulty - III

Accompaniment: for flute, violins I and II, and cello. Piano reduction is provided. Traditional harmonic style with only a few secondary dominants. The solo voice is doubled by the first violin, the chorus parts are infrequently doubled. Difficulty - II

Spassige Geschichte Schott, B. 562 (1954)

Text: folk origin, in German; describing life in the mill since the miller's wife has been gone.

Music: Three-part, range from g#-f^2. Traditional harmonic idiom with only a rare dissonance, much of the two upper voices in parallel thirds. Through-composed in short homophonic sections. 2-2 and 6-8 meters are used. Indicated performance time is 1:30. Difficulty - IV

Accompaniment: None. No voice reduction.

Streit zwischen Löffel und Gabel Schott, B. 563 (1954)

Text: by Christian Morgenstern, in German; relating a spat between a spoon and fork.

Music: Two-part, range from g-g^2, with considerable divisi in the lower voice. There are some short unison passages but throughout most of the work the upper voice has the melody and the lower voice in divisi furnishes the supporting harmony. Harmony is functional, only slightly enriched, and rhythmically uses several meters. Some use of repeated material, usually in modofied form. Indicated performance time is 1:30. Difficulty - IV

Accompaniment: None. No voice reduction.

REINECKE, CARL (KARL)

Fifty Children's Songs — Schirmer, G. 15439 (1901)

Songs in this collection are identical with the thirty-five songs in Breitkopf and Härtel edition no. 1040 and fifteen of the first seventeen in edition no. 1092, except that both German and English texts are provided. Some of the words are dated. For a general description of the texts and music see the Kinderlieder analyses below.

Kinderlieder, Vol. I, Opera 37, 63, 75, and 91 — Breitkopf 1040

Texts: Thirty-five texts, a number of which are of folk origin, others are by various authors including the composer, Hoffman von Fallersleben, and Elisabeth Kulman; in German. A number of the texts are based on animal and nature subjects (birds, flowers, rain), a few are lullabies and birthday songs, and several are sacred.

Music: The first twenty-seven are in unison, range from b^b-f^2; the last eight are two-part with range from b-g^2 but may also be sung in unison. The part-songs move mostly in similar rhythm with the harmonic intervals of a third and sixth occurring most often. Melodies are functional, some have a few chromatics, and much of the melodic movement is scalar or along chord tones. Some have a sectional change in meter. The majority are in strophic form. The songs vary in length, but the shortest is only eight measures. Difficulty (unison songs) - I; Difficulty (two part) - III

Accompaniments: for piano. Variety of accompaniment patterns are used but most are chordal. A few have runs, chromatic figures, or grace notes, sometimes at a rapid tempo. Traditional harmonic style is essentially diatonic but contains a few secondary dominants. The accompaniments usually double the vocal lines, occasionally in a different register, and in a few songs the accompaniment provides a countermelody. Difficulty - I-III

Kinderlieder, Vol. II, Opera 135, 138, 154b, and 196 — Breitkopf 1092

Texts: One text is of folk origin, several have no indicated source, but most are authored; in German. Authors include the composer, Robert Reinick, Hoffman von Fallersleben, Carl Enslin, and Heinrich Carsten. Subject matter is varied, including season and nature texts, dance songs, and several sacred.

Music: Unison, range from c^1-$f\#^2$ with a few songs having an optional g^2. Most are in strophic form, some have a refrain, but others are in ABA form. The songs vary in length, averaging approximately sixteen

measures per stanza. Melodies are of folk character with only an occasional alteration. Most remain in the initial tonic but a few modulate temporarily to a related key. Most songs also remain in the original meter. Difficulty - I-II

Accompaniments: for piano. Some accompaniments use text painting techniques, in all there are various styles which include diverse rhythmic patterns, changes in register, grace notes, and various degrees of volume. Harmony is traditional, only occasionally enriched by altered chords, secondary dominants, and mild dissonance. The vocal lines in the majority are doubled. Difficulty - I-III

REUTTER, HERMANN

Hymn an Deutschland — Schott, B. 37879 (1951)

Text: by Rudolf Alexander Schroder, in German; a patriotic expression of faith and trust in Germany.

Music: Unison, range from c^1-d^2. Four phrases of four measures each in through-composed strophic form. Tonal melody, only the seventh scale degree being altered. Difficulty - I

Accompaniment: for keyboard. Almost entirely three- and four-part texture. Chordal accompaniment style. Traditional harmony with some borrowed chords. The melody is doubled throughout. Difficulty - I

RHEINBERGER, JOSEF

Liederbuch für Kinder, Op. 152 — Leuckart 7013

Texts: Thirty texts, all authored, in German. Authors include Fritz Rohrer, F. von Hoffnaass, Jul. Sturm, Franz Trautmann, M. Becker, and R. Reinick. Texts embrace various subjects including a number of texts about the natural world, and one about Christmas.

Music: Unison, range from b-$f\#^2$. A number of songs have a range of a ninth or less. Some are completely diatonic but most have a few accidentals related to non-diatonic harmonic progressions. All except two songs are in strophic form, having two or three stanzas. Internally the four-measure phrase is the basic unit but irregular length phrases are not unusual. Majority of the songs are between sixteen and twenty-four measures in length. Difficulty - I-II

Accompaniments: for piano. Most are in chordal style but a few use broken chords, arpeggios, passages of parallel sixths, or a thin texture. Some pictorially enhance the texts through coloristic devices as, for example, in "Das Bachlein" (The Little Brook) where a pattern imitates the flowing water. Harmonically the accompaniments are functional, are sometimes varied by borrowed chords or movement to other keys. The voices are doubled in most of the songs. Difficulty - I-II

RICHTER, ERNST

Fünfzig Kinderlieder — Haendcke und Lehmuhl - ONB

This collection consists of children's songs collected and composed by Richter, a nineteenth century German theorist and composer. Of the fifty, five are original works by Richter; in German.

Texts: by Hoffman von Fallersleben, in German. No. 3 is about planting and caring for a flower, No. 12 is a Maydance song, No. 19 is about dragonflies, No. 42 is a song of rejoicing at the completion of the fall harvest, and No. 50 is a Christmas song.

Music: Unison, range from d^1-f^2. Vary in length from eight to twenty measures. All except No. 19 are completely diatonic with movement along the scale or outlining chords. The melody of No. 12 is the familiar children's song "Good Morning to You." Difficulty - I

Accompaniments: for piano. In chordal or broken-chord styles, functional harmony with a slow harmonic rhythm and only slightly enriched with non-diatonic notes and chords. Vocal melodies are usually doubled. Difficulty - I

ROBERTON, HUGH S.

Sing a Song of Sixpence — Curwen 72190 (1949)

Text: based on the old nursery rhyme, in English.

Music: Unison, range from d^1-d^2. Tonal melody is entirely diatonic, no interval larger than a fifth. Two stanzas are set in strophic form. Unified internally both melodically and rhythmically. Difficulty - I

Accompaniment: for piano. Functional harmony uses only one secondary dominant. The left hand is mostly a single line and the right hand supplies the supporting chords. The accompaniment is independent of the voice. Difficulty - I

The Cat and the Fiddle — Curwen 72235 (1950)

Text: based on the traditional nursery rhyme with some added words by the composer; in English.

Music: Indicated for unison chorus or solo, range from d^1-d^2. Extensive stepwise movement and use of melodic sequences. Two stanzas set in near-strophic form. Difficulty - I

Accompaniment: for piano. Accompaniment differs on the two strophes but both are primarily in chordal style. Functional harmony has only one non-diatonic note. Accompaniments are essentially independent of the vocal line. Indicated performance time is less than 1:30. Difficulty - II

Toy Soldiers — Curwen 72228 (1950)

Text: by the composer, in English; describing the marching toy soldiers.

Music: Unison, range from e^{b1}-e^{b2}. Two stanzas set in a strophic form, with codetta based on the opening material. Rhythmically and melodically unified. Melody is tonal with extensive stepwise movement and only one chromatic. Difficulty - I

Accompaniment: for piano. Primarily chordal style. Diatonic harmony. Accompaniment is independent of the vocal line. Difficulty - I

ROREM, NED

Five Prayers for the Young Presser 312-40307 (1956)

No. 1 - A Nursery Darling

Text: by Lewis Carroll, in English; relating the security a child feels when asleep on its mother's breast, and a mother's feeling for her home.

Music: Three-part, range from g-a^2. Unified by repeated use of the opening motive followed by different material. Free harmonic movement is characterized by frequent chromatics and dissonance. Difficulty - V

Accompaniment: None. Piano reduction is provided for rehearsal.

No. 2 - A Dirge

Text: by Shelley, in English; calling for the wind to wail for the world's wrong.

Music: Three-part, range from g-a^{b2}. Unified by modified repetitions of the opening material and by use of sequences. Frequent chromatics, gravitating toward B flat major. Homophonic setting. Some syncopation in the final phrase. Difficulty - V

Accompaniment: None. Piano reduction is provided for rehearsal.

No. 3 - Now I Lay Me Down to Sleep

Text: by Shelley, in English; a child's evening prayer.

Music: Three-part, range from a-g^2. Ten measures in length. Two lower voices repeat only half and one-fourth of the text respectively. Changes from 4-4 to 3-2 meter. Through-composed form. Harmony is somewhat dissonance, gravitates toward F major. Voices enter in stretto style. Difficulty - IV

Accompaniment: None. Piano reduction is provided for rehearsal.

No. 4 - Fragment: Wine of the Fairies

Text: by Shelley, in English; describing the "wine" of the sweetbriar, its aroma, and effect on the bats, dormice, and moles.

Music: Three-part, range from g-$g\#^2$. Some divisi in the alto near the beginning. Phrases begin in free imitative style, being subsequently repeated in modified form. Free use of dissonance with numerous chromatics on the final two pages, gravitating toward key of g# minor. Difficulty - V

Accompaniment: None. Piano reduction is provided for rehearsal.

No. 5 - The Virgin's Cradle Hymn
Text: by Coleridge, in English; a lullaby for the Virgin's child.
Music: Three-part, range from a^{b}-g^{2}. Fourteen measures, the opening three measures are repeated twice in modified form. Weakly gravitating toward f minor, harmony is mildly dissonant. Free alternation of 3-4 and 4-4 meters. Difficulty - V
Accompaniment: None. Piano reduction is provided for rehearsal.

ROWLEY, ALEC

Birthdays — Stainer 3284 (1926)
Texts: by Doris Rowley, in English; each of the seven texts describes the traits of a child born on that day, i.e., "Monday's child is fair to see." Some texts are particularly characteristic of the isles.
Music: Unison, range from d^{1}-f^{2}. The songs embrace different moods, keys, and meters. Melodic movement is primarily stepwise and all are diatonic. Vary in length and form, the shortest has eight vocal measures per strophe and strophic forms are most common. Most are internally unified by repetition. Generally proceed from very easy to easy. Difficulty - I
Accompaniments: for piano. All are basically in chordal style but some use broken chords. Texture is rarely more than four-part. Harmony is functional, only occasionally non-diatonic, but seventh chords and other dissonances are used. Accompaniments usually double the melodies, sometimes in punctuating style, but are independent at times. Difficulty - I-II

Bumble Bee — Prowse 6474 (1945)
Text: by Doris Rowley, in English; questioning the bumble bee if he will go along on a noonday walk.
Music: Unison, range from e^{b1}-f^{2}. Melody is tonal and diatonic. Three stanzas are set in ABA' form. Unified by rhythmic repetition. Difficulty - I
Accompaniment: for piano. Basically in chordal style with some broken chords and harmony connected by accessory tones. Functional harmony has only a few chromatics. Vocal line is doubled in more than half of the song. Difficulty - II

Little Robin — Curwen 8708 (1955)
Texts: traditional nursery rhymes, in English. Among those included are old mother goose, little blue ben, jack be nimble, and little robin redbreast.
Music: Unison except for No. 20 which is a two-part canon, range from c^{1}-e^{2}. Melodies are functional and diatonic, varying in length from six to twenty-four

measures. Internally, four-measure units are most common, but some of irregular length are used. Repetition is characteristic of most. Only one song involves use of a second meter. Difficulty - I

Accompaniments: for piano. Vocal lines are not printed on a separate staff, the upper part of the right hand serving as the melody. Texture is generally thin, none exceeding four-part. Harmony is functional and only occasionally enriched by altered seventh, or borrowed chords. Difficulty - I

Plum or Plain — Curwen 8713 (1959)

Texts: Mostly traditional, but not so familiar nursery rhymes, in English. Rhymes included are plum or plain, little Tom Tacket, three men in a tub, I have a cat, and when the wind blows.

Music: Eighteen of the nineteen songs are in unison, the last is a two-part canon. Range is from d^1-e^2, and melodies are all diatonic. Many are only eight measures in length, the longest is thirty-two measures. Only two have a second stanza. Internal repetition is a common characteristic. Rhythmical treatment is uncomplicated, only one song having a change in meter and only a few examples of syncopation being present. Difficulty - I

Accompaniments: for piano with exception of last song which is unaccompanied. Texture does not exceed four parts, and two- and three-part is more common. Harmonic structure is functional, slightly enriched at times by seventh chords. Vocal line incorporated within accompaniment. Difficulty - I

Sing-Song — Boosey 18158 (1956)

Texts: by Christina Rossetti, in English. Many of the twelve texts are folk-like in character, several are of more serious nature. Titles include "If a pig wore a wig," "Mother shake the cherry tree," "Hurt no living thing," "Sing me a song," and "If I were a queen."

Music: Twelve songs are in two sections, the first contains six unison songs, the second six songs may be sung in unison or in two parts. Range of unison songs is from d^1-f^2. Two-part settings have same range and, except for No. 11 which is two-part throughout, are written so that the parts alternate singing fragments of the text and melody. Variety of keys are used, but melodies are functional and basically diatonic. Length varies from eleven to thirty-eight measures. In some songs the melodic lines are interrupted by rests or a measure or two of accompaniment. Internal forms are varied but most involve repetition. Only one of the twelve has a meter change. Difficulty - I-II

Accompaniments: for piano. Most are in chordal style,

using chordal or accessory notes to fill in some of the half-beats. A few short passages of octaves and arpeggios are also present. Texture is mostly three-part. Harmonically the songs are functional with use of altered and borrowed chords, deceptive progressions, and use of dissonance. Accompaniment usually doubles the vocal melodies. Difficulty - I-II

Six Little Two-Part Canons — Curwen 71790 (1930)

Texts: from a collection entitled Poems and Pictures for Little People, in English. All six are nursery rhyme type and include words, about rosy apples, a party of twenty-four girls, Ebenezer Brown, and a clock.

Music: Unison canons, range from d^1-e^2, the second voice entering one measure after the first. Melodies are unified rhythmically. Canons vary in length from ten to nineteen measures. Melodic lines are functional, but only two conclude on the tonic note. Intervals between the voices are rarely dissonant. Difficulty - II

Accompaniments: for piano. Chordal style. Harmony is tonal and harmonic rhythm is slow. Accompaniments are primarily independent. Difficulty - I

The Months, Book I — Stainer 3308 (1926)

Texts: by Doris Rowley, in English. Six texts, each about a month between January and June appropriate to the weather or activities of the month.

Music: Unison, range from d^1-f^2. Melodies are functional, several have a few chromatics. Each song is in a different tonality and five different meters are used in the six songs. Most are in strophic or modified strophic form. Difficulty - I-II

Accompaniments: for piano. Chordal style is most common, but others include broken chords and arpeggios. Harmony is functional, somewhat varied by an occasional altered or borrowed chord, chromatic movement, or dissonance. Majority of the accompaniments double the vocal lines, but not consistently. Difficulty - II

The Months, Book II — Stainer 3318 (1926)

Texts: by Doris Rowley, in English; words about the months from July to December, each set separately.

Music: Unison, range from c^1-g^2. Six different keys, four different meters. Only one chromatic in all six songs. Functional melodies, a mixture of stepwise and larger interval movement. Some use of sequences. Varied strophic forms. Slightly more involved than Book I. Difficulty - II

Accompaniments: for piano. Chordal and arpeggio styles, harmonic progressions connected by accessory

notes. Functional harmony, slightly embellished with borrowed chords and chromatics. Vocal lines are doubled, but not constantly. Difficulty - II-III

Wumblements — Curwen 8635 (1925)
Texts: traditional nursery rhymes, in English. The fifteen texts include "I see the Moon," "There was an old Woman," "Sulky Sue," "My Black Hen," and "My Maid Mary."
Music: Unison, range from $c\#^1$-e^2. Longest is twenty-five measures, but most are short. Varied in key and meter. All are diatonic and small melodic intervals are most common. Some use of syncopation. Internal forms are varied. Difficulty - I
Accompaniments: for piano. Accompaniments are primarily chordal style. Some involve change of register. Mildly enriched functional harmony. Accompaniments of most songs double the melody throughout, sometimes on a punctuating basis, and sometimes in a different register. Difficulty - I-II

RUBBRA, EDMUND

Autumn, Op. 99 — Lengnick 3967 (1958)
Text: by John Clare, in English; describing mother nature and weather of the season.
Music: Three-part, range from g-a^2. Voices are in homophonic style, the harmonic intervals infrequently dissonant. Tonal lines metrically in 5-8 throughout. Little repetition of material. Difficulty - V
Accompaniment: for piano. Repeated but modified sections in form AABA. Mixture of chordal and arpeggio styles. Accompaniment includes trills, staccato articulation and a few grace notes. Functional harmony considerably enriched with seventh and ninth chords. Accompaniment does not double the voices. Difficulty - IV

Creature-Songs to Heaven, Op. 134 — Lengnick 4252 (1969)
Texts: by Carmen Bernos de Gasztold, translated into English by Rumer Godden. Each of the four texts is a creature's conversation to God about their life. Creatures include a mother hen, snail, ladybird, and peacock.
Music: Four songs, each three-part setting, range from g-a^2. Infrequent divisi to four parts. Varied, sometimes complicated rhythmic patterns, constant change of meters. Homophonic style with occasional use of imitation. Dissonant harmony, usually with a very vague gravitational center. Chromatic melodic and harmonic movement. Very little sectional repetition and greatly varied phrase structures. Difficulty - V
Accompaniments: for string quartet or string orchestra. Piano reduction may be used if strings are unavailable.

Varied phrasing, articulations, rhythms, meters, dissonant harmony with trills, chord clusters, glissandos, and arpeggios. Voices are doubled at times. Difficulty - V

Three Bird Songs, Op. 46 Lengnick 4216 (1966)

No. 1 - Robin Redbreast

Text: by W. H. Davies, in English; describing the robin and his singing in winter.

Music: Unison, range from d^1-e^2. Tonal in the minor mode. Raised leading tone the only chromatic. Free form, internally unified by a little repetition and rhythmic similarity. Balance of stepwise and larger interval movement. Difficulty - I

Accompaniment: for piano. Two- and three-part texture except near the end. Ostinato rhythmic pattern over descending and ascending scale passage in the bass. Functional harmony is diatonic. Difficulty - II

No. 2 - Little Trotty Wagtail Lengnick 4217 (1966)

Text: by John Clare, in English; describing some activities of the bird.

Music: Unison, range from e^{b1} -e^{b2}. Three stanzas in strophic form of eight measures, extended. Two groups of singers each sing one stanza alone, then join on the third stanza. Tonal melody, completely diatonic, uncomplicated rhythmic treatment. Difficulty - I

Accompaniment: for piano. Uses bass ostinato. Harmony is moderately dissonant but functional and diatonic. Repeated accompaniment for each stanza. Vocal line is doubled. Difficulty - II

No. 3 - Pigeon and Wren Lengnick 4217 (1966)

Text: Anonymous rhyme from Gloucestershire, in English; a comparison of the pigeon and wren as parents.

Music: Unison, range from e^1-e^2. AB form, the first half in 3-8 the last half in 4-8. Sectional change in tempo. Tonal melody, mostly stepwise movement. Difficulty - I

Accompaniment: for piano. First measure repeated eleven times constitutes accompaniment on first half; similar treatment with different motive on the second half. Mildly dissonant harmonic idiom. Vocal line is rarely doubled. Difficulty - I

Published jointly with No. 2 above.

SCHISKE, KARL

Vier Chöre, Op. 22 Doblinger 11181 (1952)

No. 1 - Herbstbild

Text: by Friedrich Hebbel, in German; a picture of the fall season, and fruit falling from the trees.

Music: Three-part, range from g-g^2. In free ABA form. Limited use of chromatics. Harmonic idiom makes

extensive use of suspensions and other dissonance but triads and inversions are also common. Basically a vertically conceived style with a little imitation. Available separately in Oberchor edition No. 216. Difficulty - V

Accompaniment: None. No voice reduction.

No. 2 - Wer je die Flamme umschritt

Text: by Stefan George, in German; indefinite meaning, perhaps religious or political connotations, referring to a flame as a guiding and protecting light.

Music: Three-part, range from g-a^2. Two-part form, the second part a modified version of the first. Extensive use of imitation, each voice beginning with a melodic fourth. Functional in c minor with a few chromatics. Dissonance is common. Available separately in Oberchor edition No. 217. Difficulty - V

Accompaniment: None. No voice reduction.

No. 3 - Sieh nicht, was andre tun

Text: by Christian Morgenstern, in German; advising one to follow the straight path of God rather than doing what others do.

Music: Three-part, range from g-g^2. Two stanzas in strophic form, the second strophe a modified version of the first. Functional lines begin in E major and end in B major. Most accidentals are those of the tonality. Vertical compositional approach. Frequent use of suspensions. One measure each of 3-4 and 5-4 in otherwise 4-4 meter. Available separately in Oberchor edition No. 218. Difficulty - V

Accompaniment: None. No voice reduction.

No. 4 - Gewitter

Text: by Hans Bethge, in German; describing a thunderstorm, but one which does not prevent the girls from hurrying to meet their lovers.

Music: Three-part with some divisi to four-part, range from g-a^{b2}. In ABA form, each voice having a different figure in the A sections which is repeated in ostinato fashion. Middle section is canonic, the two lower parts entering a fifth and octave lower respectively. Functional harmony, beginning in the minor mode and ending in the relative major. Dissonance appears frequently between the voices. Available separately in Oberchor edition No. 219. Difficulty - V

Accompaniment: None. No voice reduction.

SHAW, GEOFFREY

Old Christmas — Curwen 71660 (1925)

Text: Adapted from Sir Walter Scott and Thomas Miller, in English; describing briefly how Christmas was formerly celebrated.

Music: Unison, range from c^1-e^2 with an optional g^2 at the conclusion. Two stanzas in strophic form.

Extensive use of melodic thirds, but fourths and fifths are also used. Rhythmic setting is uncomplicated. Difficulty - I
Accompaniment: for piano. Imitates bells with repeated ostinato figure and open chords. Spread octaves at the end of each strophe. Traditional harmony is diatonic. Difficulty - II

The Lamb — Curwen 71368 (1912)
Text: by William Blake, in English; a question to the lamb about its creation.
Music: Unison, range from e^1-e^2. Two stanzas set in slightly modified strophic form, internally two measure units within four-measure phrases. Stepwise melodic movement predominates. Difficulty - I
Accompaniment: for piano. Functional harmony uses non-diatonic chords. Chordal style of three- and four-part texture. Melody is not doubled throughout. Difficulty - I

SIBELIUS, JEAN

Aamusumussa — Helsinki (Reproduced)
Text: by J. H. Erkko, in old Finnish; a nationalistic expression of confidence in Finland.
Music: Three-part, range from b-e^2. Homophonic style throughout, functional harmony is almost totally diatonic. Infrequent harmonic dissonance. Two stanzas set in strophic form consisting of five four-measure phrases. Difficulty - IV
Accompaniment: None. No voice reduction.
Published in a collection entitled Lauluoppi Kansakoulua Varten in 1896.

Kansakoululaisten marssi — Helsinki (Reproduced)
Text: by Onnen Pekka, in old Finnish; a festive song about school and Finland.
Music: Unison and two-part except for four-part at the conclusion. Range from a-e^2. Six stanzas set in strophic form of sixteen measures. Basically through-composed although there are very slight melodic and rhythmic similarities. Tonal, completely diatonic. Rhythmically uncomplicated. Difficulty - II
Accompaniment: None. Notated on treble clef staff.

SIEGL, OTTO

Der Brunnen — Böhm 10535 (1960)
Text: by Hans Karl Abel, in German; a fountain expresses the joy of giving water to all those who come to drink.
Music: Three-part with a little divisi to four parts at the end, range from a-$f\#^2$. In ABA' form, the first and last sections begin in imitation but majority of the work is homophonic style. Tonal harmony,

moves to the relative major and has only a few non-diatonic notes. Uses different meters. Indicated performance time is 2:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Frühlingslied — Böhm 10384 (1959)
Text: by Friedrich Neubauer, in German; describes the beauty of God's natural world.
Music: Three-part, range from g-f^2. Three stanzas in strophic form. Homophonic style. Functional harmonic setting with only a few chromatics. Uses 4-4 and 3-2 meters. Indicated performance time is 3:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Hausspruch — Engels 1786 (1959)
Text: by Peter Rosegger, in German; asks for God's protection, happiness, and good health for all those who enter the house.
Music: Three-part with some divisi to four parts near the conclusion, range from g-f#^{2}. Vertical style, mostly triads or inversions. Harmony is functional but moves out of the tonic key. Form is a modified ABA. Indicated performance time is 2:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Heiliger Abend — Böhm 10342 (1958)
Text: by Raban Sylvius, in German; a text about Christmas Eve, the Christmas tree, and the joy of the Christ child.
Music: Three-part with several four-part chords at the end, range from a^b-f^2. Traditional harmony is slightly enriched. Practically all in chordal style but the voices do not move consistently in the same rhythm. Two stanzas in strophic form with refrain. Includes use of 3-4 and 4-4 meters. Indicated performance time is 3:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Im Morgenschein — Böhm 10386 (1959)
Text: by Friedrich Neubauer, in German; about the passing of spring.
Music: Three-part, range from a-e^2. Three stanzas in strophic form with codetta. Two upper parts are in unison canon until near the conclusion, the lower voice serving a supporting harmonic function. Functional harmony has only an occasional accidental. Indicated performance time is 3:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Nacht in der Wachau — Doblinger 8647 (1953)
Text: by Arthur Fischer Colbrie, in German; describing

the coming of night in the Wachau Valley of Austria, the darkening sky, and the flowing river (Danube).
Music: Three-part, occasionally four parts, range from g-f^2. Music is functional and harmonically enriched. Two stanzas set strophically with slight variation. Begins in imitation but style is primarily chordal. Voices do not always sing text simultaneously. Uses 3-4 and 4-4 meters. Difficulty - V
Accompaniment: None. No voice reduction.

Paderborner Weihnachtslied 1945 Engels 1813 (1960)
Text: by Hermann Tölle, in German with a Latin refrain. The words praise God for the gift of his Son and ask for the gift of a happy heart as the most beautiful Christmas joy.
Music: May be sung in unison, range from d^1-e^{b2}, or as a part-song which varies from one- to four-part texture, range from a-e^{b2}. Three stanzas in strophic form with refrain. Vocal lines are functional, have only one alteration, and the harmonic intervals are almost all consonances. Difficulty (unison setting) - I; Difficulty (part-setting) - IV
Accompaniment: for piano. Mixture of chordal and broken-chord styles. Tonal harmony has only one secondary dominant. Voices are doubled on each stanza; on the refrain the accompaniment is independent. Indicated performance time is 3:00. Difficulty - II

Schneeflocken Böhm 10385 (1959)
Text: by Anne Tölle-Honekamp, in German; providing a picture of the snow and the brightness brought to the earth by snowflakes.
Music: Three-part, some divisi to four parts, range from g-g^2. Tonal with some non-diatonic movement. Through-composed form. Some changes in meter and short passages of imitation. Indicated performance time is 2:00. Difficulty - IV
Accompaniment: None. No voice reduction.

Tanz auf der Weise Engels 1787 (1959)
Text: by Max Rieple, in German; describing the dancing of a girl and the flowers in the meadow.
Music: Three-part with four-part final chord, range from g-f^2. Three stanzas in strophic form with a cut-time opening followed by a ländler. Vertical style, diatonic in C major, functional but very mildly dissonant harmony. Indicated performance time is 3:00. Difficulty - IV
Accompaniment: None. No voice reduction.

SOWERBY, LEO
Behold, What Manner of Love Gray 2699 (1961)
Text: from John I, Chapter III, verses 1-3; in English.

The text tells of God's love bestowed upon man and the eventual second coming of Christ.
Music: Three-part, range from g-a^2. Set in three main sections with some passages in free imitation, but parts usually move in similar rhythm even though in stretto style. Free rhythmic and melodic movement characterized by frequent accidentals and dissonance. Difficulty - V
Accompaniment: for organ. Mostly on two staves with frequent indications for pedal. Harmonic style uses varied chords, free progressions, chromatics, and dissonance. The voices are sometimes doubled. Difficulty - IV

God Who Made the Earth — Fischer 7922 (1943)
Text: by Sarah Betts Rhodes, in English; expressing that God who made the earth and everything in it cares for his people.
Music: Three-part, range from g-g#^{2}. Through-composed, each of three strophes varied melodically and harmonically. First part of the third strophe has a modal effect with frequent chromatics and unexpected harmonic progressions. Concludes on dominant chord. Some independence of voices but work is essentially in homophonic style. Difficulty - V
Accompaniment: for piano, a composite of the vocal lines. Difficulty - III

Love Came Down at Christmas — Fitzsimons 3046 (1935)
Text: by Christina Rossetti, in English; relating the coming of love into the world at Christmas in the form of Christ.
Music: Three-part setting of a work originally written as children's unison hymn. Melody has range from f^1-f#^{2}. Three stanzas, latter two are modified musical versions of the first. Some chromatics in the middle section. Difficulty (Melody only) - I
Accompaniment: for piano or organ. Chordal style, contemporary harmonic idiom has limited chromatics in first and last sections but numerous seventh chords. Harmony remains functional. Difficulty - III

My Master Hath a Garden — Gray 2581 (1959)
Text: Anonymous text, in English; about God's garden and a request that the heart of man be as the garden.
Music: Two-part, range from b-g^2. Originally for two-part boys' voices even though the second part in this edition is optional. Two stanzas set strophically with a few chromatics. Functional lines and mostly consonant intervals between the voices. Difficulty - III
Accompaniment: for organ. Chordal style. Functional harmony includes some non-diatonic chords, frequent

seventh chords and added notes. Accompaniment is almost entirely independent of the voices. Difficulty - III

STANFORD, CHARLES V.

Bed in Summer, Op. 30, No. 1 Curwen 71426 (1914)
Text: by R. L. Stevenson, in English; a child wonders why he must go to bed in summer when the sky is still light.
Music: Unison, range from c^1-f^2. Through-composed melody with some rhythmical unification. Diatonic except for a few chromatics. Functional lines. Difficulty - I
Accompaniment: for piano. Mostly chordal style. Traditional harmonic idiom with some secondary dominants. A little use of textual painting through articulation. Accompaniment is basically independent. Difficulty - I

Foreign Children, Op. 30, No. 8 Curwen 71427 (1914)
Text: by R. L. Stevenson, in English; comparing the lives of some foreign children with home.
Music: Unison, range from d^1-g^2. Set in ABA form with change of mood and tempo in middle section. Tonal, completely diatonic melody is unified by melodic and rhythmic repetition, including sequences. Difficulty - II
Accompaniment: for piano. Mostly chordal style, using some chromatics and secondary dominants in the functional harmony. Accompaniment does not double the vocal line. Difficulty - II

Marching Song, Op. 30, No. 7 Curwen 71432 (1914)
Text: by R. L. Stevenson, in English; a children's text about pretending to be soldiers.
Music: Two-part, range from c^1-f^2. Two stanzas set in strophic form with only slight differences. Unified by recurrent use of rhythmic patterns. Functional lines. Harmonic intervals are consonant, and the voices move mostly in similar rhythm. Difficulty - III
Accompaniment: for piano. Functional harmony is mostly diatonic, in three- and four-part texture, and a rhythmical marching style. Accompaniment occasionally doubles the voices. Difficulty - II

My Shadow, Op. 30, No. 6 Curwen 71429 (1914)
Text: by R. L. Stevenson, in English; about a little shadow who, with one exception, followed along.
Music: Unison, range from f^1-f^2. Four stanzas, three of which are set to the same music, the fourth somewhat differe[illegible]unctional line, almost totally continuous eigh[illegible]es. Difficulty - II

Accompaniment: for piano. Mostly two-part texture. Introduction and interlude are in imitative style, remainder is basically chordal. Tonal harmony is only slightly non-diatonic. Difficulty - II

My Ship and Me, Op. 30, No. 9 Curwen 71433 (1914)
Text: by R. L. Stevenson, in English; a child's desire to actually sail on his little toy ship.
Music: Two-part, range from $c\#^1$-$f\#^2$. Three stanzas in strophic form. Voices move in similar rhythm with only a rare harmonic dissonance. Functional lines, a little parallel motion, and some overlapping of the voices. Difficulty - III
Accompaniment: for piano. Tonal harmony, only occasionally varied with non-diatonic structures. Chordal styles, a thicker texture on the final stanza. Accompaniment is basically independent of the vocal material. Difficulty - II

Where Go the Boats? Op. 30, No. 5 Curwen 71430 (1914)
Text: by R. L. Stevenson, in English; pretending that leaves floating on the river are boats and wondering where they will come ashore.
Music: Unison, range from e^{b1}-f^2. Two stanzas set strophically. Melody is completely diatonic and unified by melodic and rhythmic repetition. Difficulty - I
Accompaniment: for piano. Uses series of ascending thirds in a descending pattern to portray the river. Practically all a two-part texture. Functional harmony has very few chromatics. Vocal line is not doubled. Difficulty - I

Windy Nights, Op. 30, No. 4 Curwen 71431 (1914)
Text: by R. L. Stevenson, in English; describing the sound of a man who gallops by every night when the wind blows.
Music: Unison, range from d^1-f^2. Diatonic in the minor mode. Two stanzas in strophic setting with some differences on the second strophe. Unified by rhythmic similarity. Difficulty - I
Accompaniment: for piano. Consistent use of a pattern to imitate galloping, also some other repetition. Functional harmony is diatonic. Accompaniment is independent. Difficulty - II

STÜRMER, BRUNO
Drei Lieder für Kinderchor, Op. 63 Schott, B. 33006 (1931)
No. 1 - Morgenlied
Text: Anonymous seventeenth century, in German; about the fading morning star, morning, and sunlight reflected in the heart.
Music: Three-part plus solo voice, range from a-g^2. In

AA' form, the two soprano parts are usually paired against the alto. Harmony is functional and has only one chromatic. Harmonic intervals are primarily consonant. Difficulty - IV
Accompaniment: None. No voice reduction.

No. 2 - Um Mitternacht
Text: by Emil Alfred Hermann, in German; about the seven dwarfs who bring one of their comrades to the grave amid the crying of wild animals and lightless moon and stars.
Music: Three-part, range from g-f^2. Functional lines with harmonic dissonance between the voices. Voices sometimes overlap. Two stanzas are set in ABACA form. Difficulty - V
Accompaniment: None. No voice reduction.

No. 3 - Mählammchen
Text: from Des Knaben Wunderhorn, in German; telling of a little lamb that is constantly getting hurt.
Music: Three-part, range from b-e^2. On the first stanza the alto repeats a two measure ostinato while two upper voices are in unison canon. Material for third strophe is derived from the first two with alto assuming a more melodic function. Mildly dissonant but functional harmony. Difficulty - IV
Accompaniment: None. No voice reduction.

THIMAN, ERIC H.

A Carol of the Kings — Elkin 2276 (1952)
Text: by Irene Gass, in English; relating the Wisemen's visit to Bethlehem.
Music: Unison, range from e^{b1}-f^2. Three stanzas in modified strophic form, the most variation on the second strophe. Melody is tonal, mostly diatonic. Meter changes between 3-2 and 2-2 on each strophe. Difficulty - II
Accompaniment: for piano. Chordal style filled in with accessory tones. Traditional harmony makes rather frequent use of seventh chords and other mild dissonance. Vocal melody is doubled at times. Difficulty - II

A Child's Calendar — Ascherberg 356 (1953)
Texts: by Jean Phillips, in English; a text for each day of the week using as a basis the traditional descriptions, i.e., "Monday's child is fair of face," and "Tuesday's child is full of grace."
Music: Seven songs, two-part with range from b^b-g^2 and an optional small g in one song. The final chord of the last song is three-part texture. Functional lines usually involve changes of key. Voices proceed mostly in parallel rhythm separated by consonant intervals. Some passages of parallel third or sixths are present. Difficulty - III

Accompaniments: for piano. Mostly chordal style, but some use of arpeggios to spread out the harmony. Traditional harmonic idiom is moderately enriched by non-diatonic chords, accessory tones, and transitions to other keys. One or both voice parts may be doubled, but the accompaniments are more often independent. Difficulty - III

A Christmas Song — Ascherberg 343 (1952)

Text: by Jean Phillips, in English; describing the stillness of the earth as Jesus sleeps, Mary's lullaby, and the joy of Christmas.

Music: Two-part, range from b^b-g^2. Three stanzas in ABA form. Tonal lines, the voices moving primarily together except in the middle section which is for altos alone. Only an infrequent chromatic. Difficulty - III

Accompaniment: for piano. Mixture of chordal and broken-chord styles. Varied functional harmony includes changes of tonality and other non-diatonic chords. Accompaniment is basically independent. Difficulty - III

A Clean Wind Blowing — Curwen 72307 (1954)

Text: by Will H. Ogilvie, in English; a call to come out into the fresh wind blowing across the hills.

Music: Unison, range from d^1-e^2. Vocally, line is tonal with a few chromatics, much use of stepwise movement but also with other leaps including octaves. One measure of 3-2 in the latter two sections. Three stanzas set to music which begins similarly, but then each section is modified. Difficulty - II

Accompaniment: for piano. Chordal style, functional harmony freely embellished with non-diatonic chords and progressions. Accompaniment is mostly independent of the vocal material. Difficulty - III

A Room of My Own — Curwen 72335 (1955)

Text: by Neville Henry Thomas, in English; expressing a child's preference for a room in comparison to the houses of a snail, bear, and other animals.

Music: Unison, range from f^1-f^2. Functional melody ends on fifth scale degree. Considerable scalar motion. Three stanzas in strophic form. Difficulty - II

Accompaniment: for piano. Varies on each strophe. Diatonic harmony, two and three-part texture. Each strophe is independent of the vocal melody. Difficulty - II

A Winter's Song — Novello 18477 (1957)

Text: by William Shakespeare, in English; a description of winter's cold and singing of the staring owl.

Music: Unison, range from d^1-e^2. Two stanzas of text set to the same music. Four-measure phrases are the

primary internal unit. Vocal line is a mixture of stepwise and disjunct movement with only a rare accidental. Functional melody. Difficulty - II
Accompaniment: for piano. Rather traditional harmonic style, mostly in chordal style. Some non-diatonic chords. Considerable amount of repetition. Difficulty - III

Conkers — Boosey 18538 (1959)
Text: by Jean Phillips, in English; a boy's request to the chestnut tree for it to drop its chestnuts.
Music: Unison, range from $c\#^1$-e^2. Three stanzas in AAB form. Tonal melody, mostly outlining chords or in stepwise movement. Change to parallel minor mode on third stanza. Four-measure phrases present, but some are extended. Difficulty - I
Accompaniment: for piano. Chordal style, mostly three- and four-part texture. Functional harmony with a few secondary dominants. Melody is doubled almost consistently. Difficulty - II

Country Life — Curwen 72340 (1955)
Text: by Haydn Perry, in English; describing the animals, birds, trees, and impressions of the country.
Music: Unison, range from d^1-$f\#^2$. Two stanzas in strophic form. Tonal melodic line with considerable stepwise movement but one descending seventh. Difficulty - II
Accompaniment: for piano. Functional harmonic idiom makes frequent use of seventh chords. Accompaniment varies on each strophe. Chordal style with a few broken chords. Melody is doubled on some primary beats. Difficulty - II

Evening in the Birchpath — Ascherberg 314 (1951)
Text: by Ann Phillips, in English; relating the reverent atmosphere found on a walk through the birches.
Music: Two-part, range from b^b-f^2. Four stanzas in ABAC form. Voices move mostly in similar rhythm. Harmonically, thirds and sixths occur most often. Vocal lines are tonal but have an infrequent accidental. Difficulty - III
Accompaniment: for piano. Predominantly broken chords. Harmony is slightly enriched with borrowed chords and chromatic alterations. Accompaniment is independent. Difficulty - III

Fill Thou My Life, O Lord My God — Curwen 72091 (1945)
Text: by H. Bonar, in English; a request for every phase of life to be one of praising God.
Music: Unison with a few optional two-part passages, range from d^1-e^2. Optional second part extends range

down to small b. Four stanzas in AABA form. Tonal melody only occasionally chromatic. Change of key in the middle section. Uses 2-2 and 3-2 meters. Difficulty - II

Accompaniment: for piano. Chordal style, connected with accessory tones. Functional harmony, enriched by non-diatonic movement and seventh chords. Accompaniment is independent at times. Difficulty - III

Four Graces — Curwen 80821 (1956)

Texts: by J. Hamilton, J. Montgomery, John Milton and one anonymous; in English. Each setting is a rhymed couplet, appropriate as a meal blessing.

Music: Unison or part setting, the unison setting with accompaniment on top half of each page and the four-part setting on the lower half. Range of the unison settings is from c^1-e^{b2}. Optional two-part passages do not extend range. Each setting is short, primarily diatonic, with mostly stepwise movement. Difficulty - I-II

Accompaniments: for piano. Chordal style. Functional harmony with some non-diatonic chords in two of the settings. Vocal lines are doubled. Difficulty - II

Gloria in Excelsis Deo — Curwen 72032 (1938)

Text: by Irene Gass, in English; a call for all people to praise the newborn King.

Music: Unison, optional second part of two measures duration on each of the three stanzas. Range from d^1-g^2. Some melodic and rhythmic unification within each strophe. Melody has some leaps of fifths and sixths, as well as scalar movement. Difficulty - II

Accompaniment: for piano. Chordal style, most of the left hand in octaves with harmony in the right hand. Some harmonic and chord position changes on the second and third strophes. Functional harmony uses frequent seventh and ninth chords. Accompaniment has sections of independence from vocal material. Orchestra material available on rental basis from publisher. Difficulty - III

Grant Us Light — Curwen 72281 (1953)

Text: by May Sarson, in English; asking for wisdom and direction in life.

Music: Unison with descant on third strophe, range from c^1-e^2 and descant up to g^2. Slight melodic difference on second stanza. Melody is functional, includes some leaps of sevenths and octaves. Difficulty - II

Accompaniment: for piano. Chordal style, considerable use of octaves in left hand, harmony in right. Functional harmony uses some secondary dominants. Accompaniment doubles vocal melody on first strophe, is

independent on the second, and third strophe is a mixture of the two styles. Indicated performance time is 1:45. Difficulty - II

I Hear Spring Calling — Curwen 72067 (1941)

Text: by Irene Gass, in English; expressing the pleasure young and old feel upon the appearance of spring.

Music: Unison, range from d^1-f^2. Three stanzas set in a slightly modified strophic form. Melody has rather frequent leaps of thirds, fourths, and fifths, and a few chromatics. Tonal melody, unified by rhythmic repetition. Difficulty - II

Accompaniment: for piano. First and last strophes are nearly identical, second is somewhat different. Chordal style is filled in with accessory tones. Functional harmony has only a few non-diatonic chords. Vocal line is doubled. Orchestral material is available from the publisher on a rental basis. Difficulty - II

I Love All Graceful Things — Curwen 71977 (1937)

Text: by Kathleen Boland, in English; expressing a love for various aspects of nature including the grass bending before the wind, a gliding swan, flowing stream, falling snowflakes, and April rain.

Music: Unison, range from d^1-$f\#^2$. Two stanzas, each set in binary form. Functional melody with one phrase in a different key which involves some chromatics. Numerous melodic thirds and fourths. Difficulty - II

Accompaniment: for piano. Enriched traditional harmony, chordal style with a few scale and arpeggio passages. Accompaniment doubles the voice part at times. Difficulty - III

Also available in a half-step higher edition, No. 2580.

I Wandered Lonely as a Cloud — Novello 18102 (1955)

Text: by William Wordsworth, in English; a description of a large group of daffodils found in the field.

Music: Unison, range from c^1-g^{b2}. Four stanzas in AABA form. Functional, diatonic melody. Change of tonality in B section. Irregular internal phrasing. Some disjunct melodic movement. Difficulty - II

Accompaniment: for piano. Uses both chordal and arpeggio styles, the third strophe in sextuplet rhythm. Functional harmony occasionally varied by borrowed chords and chromatic alterations. Accompaniment is basically independent of the vocal line. Difficulty - III

Also available in a two-part arrangement, No. 257.

In the Stable — Ascherberg 344 (1952)

Text: by Jean Phillips, in English; about the sleeping

Jesus and those who watch over him.
Music: Two-part, range from a-f^{2}. Two optional divisi measures at end to three-part texture extend range to a^{2}. Four stanzas in strophic form with extensive modification on third strophe. Changes of key, melody, and style of parts involved. Voices mostly in parallel rhythm. Functional line with a few alterations. Difficulty - III
Accompaniment: for piano. Essentially a chordal style except on the second strophe which has right hand scale and arpeggio figures. Accompaniment is independent at times. Difficulty - III

Kerry Roads — Arnold 848 (1951)
Text: by Marjorie E. Kirtley, in English; a description of the sights along the Eire roads.
Music: Unison, range from e^{b1}-f^{2}. Three stanzas set in ABA form. Functional melodic line with a few chromatics. Much stepwise or chordal movement. Some syncopation. Difficulty - II
Accompaniment: for piano. Chordal style, harmony connected by accessory tones. Functional harmonic idiom is somewhat embellished with secondary dominants and mild dissonance. Accompaniment does not double the vocal line. Difficulty - II

Love's Mantle — Curwen 72033 (1938)
Text: by Irene Gass, in English; a lullaby for the infant Christ.
Music: Two-part, range from b^{b}-e^{b2}. Two stanzas in AA' form, latter part of each moving to a different tonality which involves use of chromatics. Voices move in similar rhythm mostly separated by intervals of thirds or sixths. Difficulty - III
Accompaniment: for piano. Chordal style, enriched traditional harmony includes use of pedal point and some passages in other keys. Voice parts are doubled in much of the work, but usually in inverted position. Difficulty - II

Magnificat and Nunc Dimittis — Novello 17973 (1954)
Text: from the Bible, in English; the rejoicing of Mary and the song of Simeon.
Music: Unison or two-part, range from d^{1}-g^{2}. Through-composed except for slight references to previous material. Composed in structural blocks which lead from one to another with short interludes. Nunc Dimittis is a separate work in same tonality. Intervals between the voices are primarily consonant and have some movement in parallel thirds. 3-4 meter except for the concluding Gloria Patri in 2-2. Difficulty (Unison) - II; Difficulty (two-part) - III

Accompaniment: for organ. Written on two staves, chordal style. Functional but varied harmony utilizes borrowed and altered chords, seventh chords, and modulations to other tonal areas. The voices are usually doubled. Difficulty - II

Meg Merrilies — Novello 15800 (1932)

Text: by John Keats, in English; a picture of old Meg the gypsy who lived upon the moors.

Music: Two-part, range from a-g^2. Four stanzas in AABA form. Functional vocal lines, few accidentals, some movement to other keys, particularly in the B section. Rhythmically unified. Voices move in similar rhythm for the most part, sometimes but not always in parallel thirds or sixths. Some short sections for one voice part alone. Difficulty - III

Accompaniment: for piano. Basically a chordal style with arpeggio pattern filling in harmony in the left hand. Harmony is functional but varied by digressions to other tonal areas and by seventh and borrowed chords. Accompaniment sometimes doubles the voices on a punctuating basis. Difficulty - III

Poplars — Novello 18749 (1958)

Text: by Winifred Firth, in English; about the tall trees and their sheltering branches.

Music: Unison, range from d^1-d^2. Three stanzas in ABA form. Tonal line with change of mode in B section. Diatonic melody. Varied phrase structure. Stepwise movement or skips along chords are most common. Difficulty - I

Accompaniment: for piano. Functional harmony, slightly enriched with non-diatonic chords. Chordal style doubles the vocal line but not every note. Difficulty - I

Round Me Falls the Night — Schirmer, G. 10748 (1960)

Text: by W. Romanis, in English; a sacred text asking for God's care.

Music: Two-part, range from a-g^2. Stanzas of text are set to the same melody with four-measure vocal interludes between the stanzas and a closing Amen as a codetta. Second stanza is indicated for solo voice or full choir. Melody on third stanza is in alto with the upper part singing a descant. Melody is tonal, has a few chromatics, and involves use of 3-2 and 2-2 meters. Harmonic intervals are primarily consonances. Difficulty - III

Accompaniment: for organ. Printed on two staves with some passages indicated for pedal. Chordal style has abundance of accessory notes. Functional harmony is moderately colored by non-diatonic structures. Vocal lines are doubled in most of the work. Difficulty - III

Shepherd, While the Lambs Do Feed Curwen 72239 (1951)
Text: by James Stephens, in English; about the piping of a shepherd and a passing rain shower.
Music: Two-part, range from b-f#^{2}. Musical form is ABA'; the basic internal unit is four measures in length. Voices proceed in similar rhythm with only an infrequent dissonance between them. Tonal melody has a few alterations. Difficulty - III
Accompaniment: for piano. Some sections in four-part chordal style, also some sections of left hand chords and single line in the right, the latter imitating the shepherd's instrument. Functional but varied harmonic idiom. Accompaniment is essentially independent. Difficulty - III

Silver and Gold Curwen 72035 (1938)
Text: by Irene Gass, in English; a sacred text about the sleeping infant Christ.
Music: Unison, range from d^1-e^2. Three stanzas in ABA form. Melody has a number of skips along chord notes. Change to major mode in middle section. Tonal melody has only a few chromatics. Difficulty - II
Accompaniment: for piano. Chordal style with some arpeggios in the left hand. Functional harmony digresses to other tonalities. Melody is doubled at times. Difficulty - III

Sing We and Chant It Novello 16141 (1934)
Text: by Thomas Morley's "First Book of Ballets," in English; expressing a philosophy of enjoying life while you can.
Music: Two-part canon, range from d^1-f#^{2}. Two stanzas, upper voice leading on the first and the lower voice on the second. Each strophe is organized in the form AABC, the last section a fa-la refrain. Functional lines feature scale passages at rapid articulation. Very few chromatics. Difficulty - III
Accompaniment: for piano. Consistent running figure in right hand, one- and two-part texture in left. Functional harmonic idiom. One of the voice parts is doubled at times. Difficulty - IV

Six Rounds for Equal Voices Novello 18104 (1955)
Texts: Five are anonymous (two are dated 1598 and seventeenth century respectively) and one is by Thomas Ford; in English. The last is a meal blessing, the others are of folk-like character about Doctor Fell, a King who never did a wise thing, a cuckoo, Chloris who was as fresh as May, and a lovely lady.
Music: Two rounds are three-part, the other four are four-part. Range from b^b-f^2. Vocal lines are

functional and primarily diatonic, only three chromatics existing in the six rounds. Harmony is functional, consisting mostly of major and minor chords with an occasional seventh chord. Difficulty - III

Sky-times — Novello 18104 (1955)
Text: by Jean Phillips, in English; describing different activities appropriate for dawn, noon, twilight, and night, i.e., dawn is a time for waking.
Music: Unison, range from c^1-e^{b2}. Four stanzas in AABA' form. Varied phrase lengths. Tonal line with brief passages in related keys. 4-4, 3-4, 2-4, and 5-4 meters used. Difficulty - II
Accompaniment: for piano. Chordal style is embellished with accessory tones. Functional harmony uses some secondary dominants. Vocal melody is not doubled consistently. Difficulty - II

Song of a Mountain Stream — Arnold 683 (1956)
Text: by Marjorie E. Kirtley, in English; tracing the stream from the mountains until it joins the river.
Music: Two-part, range from c^1-g^2. Two stanzas, varying only at the end. Free imitation between the parts, more rhythmic than melodic. Harmonic intervals are usually consonant. A few measures of 3-4 meter are inserted in 2-4. Varied phrase structures. Difficulty - III
Accompaniment: for piano. Chordal style with some broken chords and frequent use of accessory tones. Traditional harmony digresses to another key. Accompaniment is basically independent of the vocal material. Difficulty - III

Spindrift — Curwen 72242 (1951)
Text: by J. L. Hodson, in English; recalling memories of the past.
Music: Two-part, range from c^1-g^2 with optional three-part divisi at conclusion. Two stanzas in strophic form, the second a slightly modified version. Voices are in a vertical style, functional with only a few chromatics, and separated mostly at consonant intervals. Difficulty - III
Accompaniment: for piano. Essentially chordal style which contains some broken chords. Functional harmony is somewhat embellished by use of seventh and borrowed chords. Accompaniment is primarily independent. Difficulty - III

The Annunciation Carol — Curwen 72031 (1938)
Text: by Irene Gass, in English; about the angel Gabriel telling Mary she would bear the Son of God.
Music: Unison, range from d^1-f^2. Two stanzas in strophic form, a mixture of stepwise and larger

interval movement with a few accidentals related to harmonic progressions. Rhythmically unified by repetition of patterns. Difficulty - I
Accompaniment: for piano. Mostly three- and four-part chordal style, the two strophes identical. Traditional harmonic idiom is somewhat varied by non-diatonic and seventh chords. Accompaniment does not double the vocal line. Difficulty - II

The Artist — Arnold 879 (1958)
Text: by Jean Phillips, in English; asking who the artist is that makes the natural world so beautiful.
Music: Unison, range from c^1-e^{b2}. Three stanzas, the first two set to the same music, the third begins differently but ends as the first two. Tonal melody with several chromatics. Four-measure phrases and extensions. One measure of 5-8 in each strophe. Choir may be divided into two groups which alternate singing until they join at the conclusion. Difficulty - I
Accompaniment: for piano. Chordal style with accessory tones, functional harmony with some non-diatonic chords. Melody is doubled infrequently. Difficulty - II

The Brook — Novello 1656 (1933)
Text: by Alfred Lord Tennyson, in English; describing the journey of a brook through the countryside.
Music: Unison, range from d^1-f^2. Three musical strophes, each in ABA form. Melody is characterized by frequent skips, especially of thirds, fourths, and fifths but also has a few descending sevenths. Tonal line with only a few accidentals. Slight melodic and rhythmic differences on each strophe. Difficulty - II
Accompaniment: for piano. Uses series of sixteenth notes to enhance text, either in the upper or lower part of the accompaniment. Harmony is functional, occasionally enriched by temporary movement to another key area. Accompaniment doubles the vocal line occasionally. Difficulty - III

The Cow — Elkin 2141 (1949)
Text: by Ann Taylor, in English; the words telling the cow which plants to eat in order to make sweet milk.
Music: Unison, range from d^1-e^{b2}. Three stanzas set in ABA form. Functional melody, only three alterations. Majority of phrases are four measures long. Melodic intervals mostly less than fifths. Difficulty - I
Accompaniment: for piano. Three- and four-part texture. Functional harmony includes some secondary dominants. Chordal style connected with accessory notes. Middle section has syncopated rhythm in left hand. Melody is doubled throughout. Difficulty - II

The Heavenly Down — Curwen 72066 (1940)

Text: by Irene Gass, in English; a picture of clouds by day and at day's end.

Music: Unison, range from d^1-e^2. ABA form. Functional melody is a combination of conjunct and disjunct movement and has only two accidentals. Has a few examples of syncopation. Difficulty - I

Accompaniment: for piano. Unified by repetition of rhythmic pattern. Identical in first and last sections. Chordal and broken-chord styles. Accompaniment doubles the vocal line throughout. Difficulty - II

The Lambs in the Fields — Boosey 18024 (1955)

Text: by Jean Phillips, in English; describing the lambs by day, evening, and night.

Music: Unison, range from d^1-e^2. Three stanzas in ABA form. Four-measure and extended phrases internally. Functional melody is diatonic except for chromatics in B section where change of mode occurs. Mostly stepwise movement. Difficulty - I

Accompaniment: for piano. Chordal style. Three- and four-part texture most common. Abundance of accesory notes. Functional harmony. Vocal line is doubled on occasion. Difficulty - II

The Little Flowers — Ascherberg 12219 (1952)

Text: by Ann Phillips, in English; a description of flowers as night approaches, and then the appearing stars.

Music: Two-part, range from a-f^2. Two musical strophes in AA' form. Voices move in similar rhythmic values, but only short passages are in parallel motion. Only an occasional melodic chromatic is present. Final chord is three-part texture. Functional lines. Some alteration of 2-4, 3-4, and 4-4 meters. Difficulty - III

Accompaniment: for piano. Chordal style filled in with accessory tones. Tonal but enriched harmonic idiom. Vocal lines are doubled infrequently. Difficulty - II

The Little Kingdom — Curwen 72273 (1953)

Text: by Jean Phillips, in English; a child's pretending the flower garden is his kingdom.

Music: Unison, range from d^1-$f\#^2$ with an optional note lowering the upper limit to f^2. Two strophes have different final phrases and other minor differences. Uses a few measures of 2-4 in the 3-4 meter. Only a few chromatics in the functional melody which includes some leaps of sixths, sevenths, and octaves. Difficulty - II

Accompaniment: for piano. Different accompaniment on second strophe, but similar style of writing.

Predominantly chordal style, moderately enriched functional harmony which occasionally doubles the voices. Indicated performance time is approximately 2:00. Difficulty - III

The Magi's Journey — Curwen 72034 (1938)

Text: by Irene Gass, in English; telling about the Wisemen's visit to Bethlehem.

Music: Two-part, range from d^1-$f\#^2$. First two stanzas are performed as unison canon, third stanza has a homophonic setting, part of which is in unison. Last stanza uses a modification of the original melody and shifts to the parallel major key. Lines are functional with a few accidentals and the harmonic intervals are mostly consonant. Difficulty - III

Accompaniment: for piano. Uses chords with open fifths at the beginning, but harmony is basically tonal and enriched by mild dissonance, particularly through the use of seventh and ninth chords. Chordal style, but includes some arpeggios. Accompaniment is independent of the vocal material. Difficulty - III

The Man in the Moon — Curwen 72413 (1957)

Text: by Jean Phillips, in English; about what "I" would do if "I" were the man in the moon.

Music: Unison, range from c^1-f^2. Tonal melody, much movement along the diatonic scale. Three stanzas in modified strophic form which has slight melodic and accompaniment variation on the second stanza. Difficulty - II

Accompaniment: for piano. Combination of chordal style with some scalar runs. Functional harmony is somewhat enriched with non-diatonic chords. Accompaniment usually doubles the vocal line on the primary accents. Indicated performance time is 2:00. Difficulty - II

The Mermaid — Ascherberg 12220 (1952)

Text: by Jean Phillips, in English; about the mermaid's home and the song she sings.

Music: Two-part, range from b-f^2. Two musical strophes have slight melodic and rhythmic differences. Melody moves among several keys briefly before returning to the tonic. Vertical style with short passages where voices proceed independently and in slight imitation. A little syncopation and some disjunct movement occurs on the end of each strophe. Difficulty - III

Accompaniment: for piano. Mainly arpeggios in the left hand, outlining and supporting the right hand. Fluctuating tonal centers as progressions lead from one key to another related key. Voices are doubled at times. Difficulty - III

The Night Bird — Arnold 639 (1948)

Text: by Charles Kingsley, in English; a sailor on the sea believes he hears a bird during the night.

Music: Two-part with several three-part chords, range from b^{b}-g^{2}. Tonal melody with several changes of key which involve chromatics. Four stanzas set with only slight reference to previous material. Harmonic intervals mostly consonant and proceed in similar rhythm. Varied phrase structure. Some use of syncopation. Difficulty - III

Accompaniment: for piano. Uses various accompaniment patterns. Much is chordal, some is broken chords, a portion of the latter is in triplet rhythm. Fluctuating harmonic center, including movement to a major third higher tonic. Secondary dominants and other alterations are common. Voices are infrequently doubled. Difficulty - III

The Owl — Novello 18748 (1958)

Text: by Winifred Firth, in English; a picture of the bird that sleeps by day and is awake by night.

Music: Unison, range from c^{1}-d^{2}. Three stanzas in AA'B form, the melodic material is functional with only one chromatic and the melodic movement is predominantly stepwise. Difficulty - II

Accompaniment: for piano. Makes extensive use of a descending four-note figure in portamento articulation. Similar accompaniment style throughout. Traditional harmonic style, three- and four-part texture. Vocal line is doubled. Difficulty - II

The Packman's Song — Arnold 198 (1934)

Text: by Irene Gass, in English; about an itinerant peddler trying to sell his wares.

Music: Two-part, range from b-e^{2}. Four stanzas in AABA' form. Some stretto entrances, but very slight imitation. Functional lines have an occasional chromatic and brief excursions to other keys. Harmonic intervals are rarely dissonant. Difficulty - III

Accompaniment: for piano. Mostly chordal style with a few broken-chords. Four- and five-part texture. Traditional harmony varied by seventh chords and secondary dominants. Accompaniment does not double the voices. Difficulty - II

The Path to the Moon — Boosey 18160 (1956)

Text: by Madeline C. Thomas, in English; expressing a desire to sail the path to the moon that is reflected on the sea.

Music: Unison, range from e^{b1}-f^{2}. Two stanzas set to similar music with an extension as a codetta. Tonal melodic line, only one altered note. Scalar motion and intervals outlining chords constitute majority of

the melody. A little syncopation is used. Difficulty - I
Accompaniment: for piano. Much of the left hand is broken chords, the right hand mostly one- and two-part texture. Functional harmony is almost completely diatonic and only mildly colored by dissonance. The vocal line is doubled. Difficulty - II

The Piper — Novello 447 (1929)
Text: by William Blake, in English; a piper tells of his motivation to write down his happy songs.
Music: Unison, range from d^1-g^2. Set in ABAA' form. Functional melody, totally diatonic. Has a few changes in meter. Internally, four-measure phrases and extensions. Difficulty - II
Accompaniment: for piano. Chordal style with embellishing melody imitating the piper's tune. Some arpeggios in the left hand. Functional harmony is only slight non-diatonic, but seventh chords are common. Accompaniment is independent of the vocal lines. Difficulty - III

The Sea Wind — Ascherberg 12218 (1952)
Text: by Marjorie Lyon, in English; a description of the sea as different winds blow.
Music: Two-part, range from b-g^2. Four stanzas set in AA'BA form. Functional lines with some chromatics. Voices are separated at consonant intervals, move primarily in similar rhythm. Little use of hemiola in the second section. Difficulty - III
Accompaniment: for piano. Utilizes a filled-out chordal style with accessory tones and arpeggios. Harmony is functional, enriched with secondary dominants, excursions into other tonalities, and seventh chords. Accompaniment is independent of vocal material. Difficulty - III

The Shepherd and the Skylark — Curwen 72302 (1954)
Text: by Ann Phillips, in English; relating the sounds heard by the shepherd, including that of the skylark.
Music: Unison, range from e^{b1}-f^2. Two stanzas set in AA' form. Melodic intervals are essentially small and only a few notes are non-diatonic. Some 9-8 measures within the 6-8 meter. Difficulty - II
Accompaniment: for piano. Three- and four-part texture, enriched functional harmonic style with use of seventh chords and accessory tones. Vocal line is infrequently doubled. Indicated performance time is 2:00. Difficulty - II

The Silver Birch — Curwen 72171 (1949)
Text: by E. Nesbit, in English; about the birch and

other types of trees, with a preference for the plane tree (Platanus).
Music: Unison, range from $c\#^1$-e^2 with optional $f\#^2$. Musical form is AABA with codetta, each section eight measures. Functional melody with a few chromatics, a mixture of conjunct and disjunct movement. Difficulty - II
Accompaniment: for piano. Chordal style, elaborated with some broken chords and accessory tones. Enriched functional harmonic style. Vocal melody is doubled at times. Indicated performance time is 2:00. Difficulty - III

The Skylark — Elkin 2156 (1950)
Text: by Marjorie E. Kirtley, in English; a picture of spring, the budding trees, flowers, and the skylark's song.
Music: Unison, range from d^1-d^2. Three sets of rhymed duplets set to AA'A form. Functional, completely diatonic melody. Skips of thirds common. Difficulty - I
Accompaniment: for piano. Chordal style, most of the left hand in broken chords. Tonal harmony with a few secondary dominants. Melody is doubled in approximately half of the song. Difficulty - II

The Still Evening — Ascherberg 12150 (1951)
Text: by Ann Phillips, in English; describing the quietness of evening after the birds have ceased singing.
Music: Two-part, range from b^{b}-f^2. Voices move almost entirely at consonant intervals with some parallel thirds and sixths. Some chromatics where shifts of tonality occur. Two strophes are slightly different. Lines are tonal. Difficulty - III
Accompaniment: for piano. Uses a considerable number of broken chords and arpeggios to elaborate a basically chordal style. Functional harmony is varied by movement to other tonalities. Voice parts are frequently doubled. Difficulty - II

The Swans — Arnold 676 (1954)
Text: by Ann Phillips, in English; the words implying that the swan's mate has died.
Music: Two-part, range from a-f^2. Set in ABA' form. Middle section uses a few voices for a descant. First and last sections have movement mostly in parallel rhythm. Functional in minor mode with a few chromatics, notably in the middle section. Harmonic intervals infrequently dissonant. Unified internally by rhythmic and melodic similarity. Difficulty - III
Accompaniment: for piano. Chordal right hand, broken chords in left. Harmony is tonal but has slight modal tendencies at times. The voices are occasionally doubled. Difficulty - II

The Thrush in the Elm — Arnold 416 (1934)

Text: by Irene Gass, in English; telling of the thrush's evening song and its effect on those workers who hear it.

Music: Unison, range from d^1-e^2. Three sections of music, each of the latter two containing some material from the first. Tonal melody with only one alteration. Rhythmically and melodically unified. Difficulty - II

Accompaniment: for piano. Right hand imitates the bird's song in the upper treble clef register, and the left hand is also partly in the treble clef. Some arpeggios are used. Functional harmonic style has some non-diatonic chords. Accompaniment doubles the voice only in short passages, and then in the left hand part. Difficulty - III

The Torch of Truth — Elkin 2457 (1958)

Text: by Jean Phillips, in English; a sacred text about carrying the torch of truth throughout the land.

Music: Unison except for two measures of two parts, range from c^1-f^2. Two stanzas set to similar music. Internally unified, especially by rhythmic repetition. Tonal melody with only two accidentals. Majority of melodic intervals are small. Difficulty - II

Accompaniment: for piano. Full chordal style, octaves in the left hand. Only minor differences on the two strophes. Functional harmony, moderately enriched with seventh chords. Vocal line is doubled. Difficulty - III

The Water Lily — Ascherberg 12149 (1951)

Text: by Jean Phillips, in English; a description of the flower on a summer day.

Music: Two-part, range from b^b-f^2. Two musical strophes with only slight differences. Voices proceed in a vertical style, mostly parallel rhythm, at consonant intervals. Some use of other meters. Functional vocal lines with a few chromatics. Difficulty - III

Accompaniment: for piano. Begins with alternation of two notes beneath the right hand harmony, soon followed by an arpeggio style that is independent of the voices. Traditional harmony is somewhat varied. Difficulty - III

The Wee Road from Cushendall — Curwen 72465 (1959)

Text: by Sydney Bell, in English; comparing the road from Ballycastle to the sea at Cushendall with other roads.

Music: Two-part, range from b^b-f^2. Four stanzas in AABA' form. Tonal melody, only one chromatic. Much melodic movement in seconds and thirds. Harmonic intervals are consonant, considerable movement is in similar rhythm. Counter-melody is used in the B section. Difficulty - III

Accompaniment: for piano. Chordal style, some passages with both hands in the treble register. Traditional harmonically, varied with seventh chords and a few secondary dominants. Voice parts are sometimes doubled. Difficulty - II
Also available as a unison song, No. 72418.

Who Would True Valour See — Novello 18274 (1956)
Text: by John Bunyan, in English; describing the strong faith of a Christian pilgrim.
Music: Unison except for one beat of divisi, range from c^1-e^2. Three stanzas set in strophic form with slight variation. Functional line involves changes of key. Stepwise movement is interrupted by leaps of fourths, fifths, and sixths. Uses 2-2 and 3-2 meters. Difficulty - II
Accompaniment: for organ. On two staves with pedal indicated. Functional harmony with seventh chords, borrowed chords, key changes and some syncopation. Chordal style, some parallel thirds in both hands simultaneously. Vocal line is doubled on occasion. Difficulty - III

Work and Play
Texts: by Minnie Howgate, in English; six texts, each about a different occupation. Included are words about a mechanic, lorry driver, farmer, policeman, bus conductor, and postman. Songs have a few words which identify the occupations in the British Isles.
Music: Unison, composite range from d^1-f^2. All melodies are tonal with only a rare accidental. All six are also in strophic form but vary internally. Difficulty - I
Accompaniments: for piano. Mostly in chordal style. Functional harmony is varied by non-diatonic structures and accompaniments are sometimes different on a final strophe. Vocal lines are doubled, but not note-for-note. Difficulty - II
Score indicates the songs are suitable for mime, movement and play-making.

THOMPSON, RANDALL

My Master Hath a Garden — Schirmer, E. C. 1066 (1938)
Text: Anonymous, in English; describing the Master's garden, and a personal request for a heart like it.
Music: Unison, range from e^{b1}-e^{b2}. Two stanzas set in strophic form with four-measure phrases internally. Diatonic melody, uncomplicated rhythm, and primarily stepwise movement. Difficulty - I
Accompaniment: for piano. Three-part texture, functional harmonic idiom with only a few accidentals. Vocal line is doubled except on the last phrase. Difficulty - I

Originally published in 1928 by Harcourt, Brace, and Company in a collection entitled New Songs for New Voices, edited by Louis Untermeyer et al.

Some One — Harcourt - Reproduced (1928)
Text: by Walter De La Mare, in English; some one came knocking at the door, but no one was there.
Music: Unison, range from d^1-f^2. Sectional form with different material in each, but internally there is some repetition or sequential treatment. Tonal melody moves out of the initial key, resulting in some chromatics. Difficulty - II
Accompaniment: for piano. Mostly chordal style, three- and four-part texture. Functional but varied by modulation, altered chords, and sequences. The vocal line is doubled. Difficulty - I
Originally published in New Songs for New Voices, now out of print.

The Echo Child — Harcourt - Reproduced (1928)
Text: by Mary Ely Baker, in English; about an echo.
Music: Unison, range from c^1-e^2. Six phrases, three of which use a C major diatonic scale and another a descending scale passage in the neapolitan key (D^b). Varied tempo indications. Difficulty - I
Accompaniment: for piano. Uses arpeggio figure in the left hand, vocal line is doubled in the right hand as part of the two-part texture. Functional harmony is slightly enriched by non-diatonic chords. Difficulty - II
Published in New Songs for New Voices.

The Place of the Blest — Schirmer, E. C. 2758 (1969)
Text: by Robert Herrick (two sections), and Richard Wilbur (based on a 12th century bestiary), in English. The first section tells of a child presenting a rose to the Holy Child, the second is an analogical text about a pelican and Christ, the third describes the place of the blest, and fourth is an Alleluia.
Music: Unison, two-, three-, and four-part cantata, range from f-a^2. Approximately two-thirds is for unison and two-part choir. First section is strophic, four stanzas set in keys of C-E-A^b-C with only slight modifications. Second movement is sectional, mostly through-composed except for the slight references to initial material appearing near the end. Third section is strophic, each stanza being composed of a two-part melody, the second part of which is similar to the first but set a fourth higher. Work concludes with an extensive Alleluia comprised of two themes, each of which is repeated in sequential style in various keys and is characterized by frequent dynamic changes. The

second section uses six different meters. Intervals between the voices are mostly consonant, the writing is in homophonic style except for the imitative answer effect in the Alleluia. Difficulty - V
Accompaniment: for chamber orchestra. Piano reduction is provided with vocal score. Harmony is functional, considerably embellished with modulations, altered and borrowed chords, and some seventh and ninth chords. Diverse articulations and phrasings are used. The vocal lines are almost always doubled, but not consistently note-for-note, in the same register, or in the uppermost part of the accompaniment. Indicated performance time is 25:00. Difficulty (based on piano reduction) - IV

The Wild Home Pussy — Harcourt - Reproduced (1928)
Text: by Emma Rounds, in English; words about the cat's place being in the home.
Music: Unison, range from b-e^2. In ABA' form. Notated in 3-8, song uses duplet quarter notes, particularly in the B section. Mostly skips along chord notes or scalar movement. Tonal melody has only a few chromatics. Varied tempo indications. Difficulty - II
Accompaniment: for piano. Almost entirely a series of broken chords in enriched tonal style. Vocal melody is rarely doubled. Difficulty - III
Published in New Songs for New Voices, now out of print.

Velvet Shoes — Schirmer, E. C. 2526 (1938)
Text: by Elinor Wylie, in English; describing a walk in velvet shoes.
Music: Two-part, range from c^1-e^2. All except the last few measures are sung in unison by either soprano or alto voices. Three stanzas in ABA form, the second in a third higher tonality. Much movement of the tonal melody is stepwise. Completely diatonic. Difficulty - I
Accompaniment: for piano. Chordal style, mostly three- and four-part texture. Some chromatics at changes of tonality. Functional harmonic idiom. Voices are doubled in most of the song. Difficulty - II
Song is available in solo edition (originally a unison song in New Songs for New Voices) which is almost identical to the two-part edition excepting the score is larger and more expensive. Published by E. C. Schirmer, Commonwealth Series No. 114.

TOCCHI, GIAN LUCA
Ave Maria — Ricordi 128769 (1954)
Text: Hymn to the Virgin Mary, in Latin.
Music: Unison, range from b^b-e^2. Melody is primarily a series of repeated notes. Irregular internal

structure. Unified by small amount of repetition. Melody is functional, has a few chromatics other than those of the tonality (no key signature). Difficulty - I
Accompaniment: for harmonium or piano. Chordal style, four- to six-part texture. Varied harmony provides interest beneath rather static line of voices, using chromatic progressions. Some repetition of material. Accompaniment is independent of the vocal line and is occasionally dissonant with it. Difficulty - II

2 Cori Per Voci Infantile — Ricordi 128708 (1954)

No. 1 - "Francesco Santo..."
Text: by the composer, in Italian; words thanking St. Francis for his protection and expressing a love for him.
Music: Unison, range from e^{b1}-e^{b2}. In ABA' form with varied internal organization including irregular phrasings and fragmentary vocal lines. Tonal with a few accidentals other than those of the tonality. Has extensive internal repetition. Four different meters are used. Difficulty - II
Accompaniment: for four-hand piano. In chordal style, the first part usually doubles the harmony of the lower part, much of it in triad position. Lower piano part has more spread chords. Weakly tonal harmony uses numerous ninth chords and added notes. Repeated accompaniment patterns. The voices are not doubled. Difficulty - III

No. 2 - La Guerra Dei Nani
Text: by the composer, in Italian; a description of the war between the dwarfs and fairies.
Music: Unison, range from b^{b}-$g\#^{2}$ with some divisi to two and three parts. In ABA' form. Chromatic lines at time, fluctuating tonally between E and C majors. Repetition and sequential treatment of melodic segments. Many melodic skips outline chords, including some augmented structures. Difficulty - III
Accompaniment: for four-hand piano. Harmony weakly gravitates toward and concludes in C major. Chromatics are very common. Dissonance is frequent. Repeated patterns, parallel sixths in both hands, repeated chords, trills in both hand of each piano part, accents and articulations, and changes of register are present. Accompaniment is independent of the vocal line. Difficulty - IV

3 Cori Per Voci Infantili — Ricordi 128707 (1954)

No. 1 - Canzonetta D'Aprile
Text: by the composer, in Italian; telling of the joys of April.
Music: Two-part, range from a-$f\#^{2}$. In ABA form, the middle section is in unison. Voices move mostly in

parallel thirds but there are also a few sixths. Tonal melody, occasionally chromatic. Some grace notes and thirty-second notes at rapid tempo. Has internal repetition. Difficulty - III

Accompaniment: for piano. Harmonic idiom characterized by sevenths and ninths, added notes. Much is in broken-chord style in one or both hands. Sixteenth note patterns at a rapid tempo are used throughout. Accompaniment does not double the voices. Difficulty - IV

No. 2 - L'Asinello Innamorato

Text: by the composer, in Italian; about a donkey who is in love, and who sings.

Music: Three-part, range from g#-b^2. Includes some pitched hee-haw imitations. Two four-part chords at the conclusion. Solo voice is used for donkey's song. The upper two chorus parts are mostly in seconds or thirds. Three stanzas of text, the music almost identical for each. Functional lines. Rapid articulation. Scalewise melodic movement with only a few chromatics outside the tonality. Difficulty - IV

Accompaniment: for piano. Chordal style, sometimes thin, sometimes full chords. Grace notes used often. Some full dissonant chords used to portray donkey's off-pitch singing. Accompaniment is repeated for each stanza. Voices are not doubled. Difficulty - IV

No. 3 - Carillon Del Ponte Nuovo

Text: by the composer, in Italian; consists only of three syllables imitating the bells.

Music: Three-part, range from g-g^2. Upper two parts also sing small g and two lower voices sing up to $f\#^2$. Frequent overlapping of parts. Contrapuntal style, voices in imitation, sometimes in augmentation. Movement mostly in thirds and larger intervals along chord notes. One basic melodic idea. Tonal with some harmonic dissonance and changes of key. Rather limited harmonic movement due to repetition of figures. Difficulty - V

Accompaniment: None. No voice reduction.

TOCH, ERNST

Es sass ein Fuchs — Schott, B. 32662 (1930) - ONB

Text: by Wilhelm Busch, in German; telling of correspondence between a farmer and fox.

Music: Two-part, range from g-f^2. Begins and ends in D major, the parts in unison. Some use of imitation, but more than half is homophonic style. Harmony is frequently dissonant and rather chromatic at times. Some use of two eighth notes against a triplet pattern. Difficulty - III

Accompaniment: None. No voice reduction.

Included in Das Neue Chorbuch, VII (1930), edited by E. Katz.

Es sitzt ein Vogel — Schott, B. 32662 (1930) - ONB
Text: by Wilhelm Busch, in German; describing a cat stalking a bird trapped by birdlime.
Music: Two-part, range from a-g^2. Has moments of tonality separated by passages without a tonal center. Frequent chromatics and some melodic intervals of sevenths, eighths, and ninths. Written in vertical style, frequent harmonic dissonances including seconds and some parallel sevenths. Through-composed form. Difficulty - IV
Accompaniment: None. No voice reduction.
Included in Das Neue Chorbuch, VII (1930), edited by E. Katz.

VAN VACTOR, DAVID
Christmas Songs for Young People — Composer's MS (1960)
Texts: Verses selected from the Bible by Raven Harwood, in English; words concern the prophecy and birth of Christ and include selections from Zachariah, Mark, and Luke.
Music: Two-part with some unison and three-part, range from b^b-g^2. Segments of text are set in sections, connected by short transitional interludes. First section is preceded by a short vocal-instrumental prelude. Voices are tonal but changes of tonality occur at textual divisions. Voices are mostly diatonic, the most obvious exception found just before the final section. Written mostly in a homophonic style, but stretto entrances and imitation are used, particularly in the concluding section. Some short passages of parallel thirds are present. Dissonance occurs infrequently between the voices. Some sectional changes of meter. Little repetition within the work. Difficulty - IV
Accompaniment: for orchestra. Tonal harmony occasionally has unresolved seventh and ninth chords, and other dissonance. Generally thin-textured harmony with instrumental doublings. Essentially a homophonic approach except in the first major section. Varied instrumentation, full orchestra used at climaxes. Voice parts are doubled by one or more instruments. Difficulty - III

VAUGHAN WILLIAMS, RALPH
Three Children's Songs
No. 1 - Spring — Oxford 1031 (1930)
Text: by Frances M. Farrer, in English; comparing spring to each of the other three seasons.
Music: Unison, range from d^1-f^2. Rounded binary form. Some rhythmical unification throughout. Diatonic melody except for two alterations, balanced with stepwise and larger interval movement. Difficulty - II
Accompaniment: for piano. Mostly two- and three-part

texture unified with rhythmical repetition. Harmony is functional and only slightly non-diatonic. Vocal line is doubled only briefly. Difficulty - II

No. 2 - The Singers — Oxford 1032 (1930)

Text: by Frances M. Farrer, in English; mentioning the vocations of some boys and girls but concluding that all will be singers.

Music: Unison, range from d^1-e^2. Three stanzas are set in strophic form with a refrain. Strophes in d minor and 2-4 meter, refrain in the parallel major and 6-8 meter with a return to 2-4 on the last phrase. Melody is completely diatonic in the two keys. Has numerous skips of thirds and fourths, also some repeated notes and a little internal repetition. Difficulty - II

Accompaniment: for piano. Mostly chordal style. Harmony is tonal with use of seventh, ninth, and other structures. The melody is doubled mostly on a punctuating basis. Difficulty - II

No. 3 - An Invitation — Oxford 1033 (1930)

Text: by Frances M. Farrer, in English; expressing an invitation to come to the country, away from the city.

Music: Unison, range from d^1-f^2. Four stanzas, the first two are set to basically same melody, third to a different melody, and the final stanza to a modified version of the first. Diatonic melodic lines even though several keys are used. Each stanza has two measures of 9-8 in the 6-8 meter. Melodic intervals are generally of smaller variety. Difficulty - II

Accompaniment: for piano. Unified by repetition of a rhythmical motive throughout. Functional harmony with only a rare chromatic. Broken-chord style with few exceptions. Accompaniment is independent of the vocal line. Difficulty - III

VERETTI, ANTONIO

4 Cori Per Fanciulli — Ricordi 128531 (1953)

No. 1 - Laude

Text: Fourteenth century anonymous source, in Italian; a text in praise of the Virgin Mary.

Music: Two-part with occasional three-part texture, range from g-f^2. Melodically and rhythmically has character of plainchant. Two parts make extensive use of imitation and canon, the latter at intervals of a fourth and fifth. Variety of harmonic intervals, including seconds and sevenths. Some overlapping of voices. Difficulty - III

Accompaniment: None. No voice reduction.

No. 2 - Strambotto

Text: Fifteenth century folk text, in Italian; about the life of a peasant boy.

Music: Two-part, range from d^1-d^2. Canon at the unison except for the final measure. Variety of harmonic intervals with frequent fourths and fifths. Modal effect harmonically with frequent chromatic alterations. Voices sometimes overlap. Difficulty - III

Accompaniment: None. No voice reduction.

No. 3 - Ninna-Ninna

Text: Fifteenth century anonymous source, in Italian; a mother's lullaby for her baby boy.

Music: Two-part, range from a-d^2. Two voices are textually independent in the first section, beginning (textually) in augmentation in the lower voice and then proceeding in canonic style. Musically, voices are independent in the first section and then move similarly in the last half. Primarily harmonic consonances, but only a few parallel thirds. Modal harmonic quality. Difficulty - III

Accompaniment: None. No voice reduction.

No. 4 - Canzone Degli Spazzacamini

Text: Fifteenth century anonymous source, in Italian; words about a chimney sweep.

Music: Two-part, range from c^1-e^2. Considerable movement in parallel rhythm with mixture of harmonic intervals. Two strophes with short coda. Modal sound results from free melodic movement, chromatic alterations, and harmonic intervals. Difficulty - III

Accompaniment: None. No voice reduction.

VILLA-LOBOS, HEITOR

Mass in Honor of Saint Sebastian — Associated (1937)

Text: Ordinary items of the mass, in Latin.

Music: Three-part, range from f-b^{b2} with several lower optional notes in the lowest voice. Sometimes has a low tessitura in the alto voice and high tessitura in the upper voice. Some divisi to six-part texture, notably at the end of sections. Mixture of contrapuntal and homophonic styles. Considerable variation of rhythmical treatment including syncopation, three-against-two patterns, and changes in meter. Primarily tonal harmony but frequent change of tonal center results in a modal quality. Difficulty - V

Accompaniment: None. No voice reduction.

WELLESZ, EGON

"Quant' E Bella Giovinezza..." Universal (W) 10990 (1938)

Text: by Lorenzo de Medici, in Italian; expressing a philosophy of enjoying life while one is young.

Music: Three-part, range from g-f^2. Functional, mostly diatonic voice parts in root or inverted chord position. Brief passages of imitation. Voices move mostly in similar rhythm. Two sections, the latter a modified

version of the first. Functional harmony, occasionally with modal quality due to parallel chordal movement. Each section uses a la-la refrain. Difficulty - V
Accompaniment: None. No voice reduction.

Messe in C Major, Op. 58 — Composer's MS- ONB
Text: Ordinary items of the mass, in Latin.
Music: Two-part with some passages and sections in three parts, range from g-g^2. Upper limit is rarely used. Intervals between the voices are mostly consonant, the three-part movement consisting of root or inverted triads. Music is functional but moves out of the initial key by sequence, enharmonic change, or modulation. Some word painting is found, especially in the Credo. Voices move almost totally in parallel rhythm. Basically through-composed form but repetition is used, especially in the Kyrie and the Hosanna. Some sectional changes of meter are present. Difficulty - IV
Accompaniment: Originally scored for village organ and a few instruments, but original score is not in the composer's possession. Incomplete piano score is in chordal style, sometimes has a thin texture and at others a heavy texture. Harmony is functional, has a slow harmonic rhythm at times, in other instances moves rapidly through a series of non-diatonic chords to a new key area before returning to the initial key. Some use of repeated motives results in ostinato effect. Extensive use of parallel and relative key areas. Voice parts are usually doubled, but not always in the uppermost parts of the accompaniment. Difficulty - II

WHITE, FELIX
The Pedlar's Caravan — Prowse 3809 (1929)
Text: by W. B. Rands, in English; expressing a wish to live in a caravan like a pedlarman.
Music: Unison, range from d^1-e^2. Two stanzas set in strophic form with slight differences. Melody is a mixture of conjunct and disjunct movement but is completely diatonic. Difficulty - II
Accompaniment: for piano. Mostly two- and three-part chordal left hand, single line in right. Varied articulation. Harmony is mostly diatonic. Vocal line is doubled. Difficulty - II

WHITE, MICHAEL
Sleep, Little Lord — Schirmer, G. 45-98c (1962)
Text: from a traditional French lullaby, in English; a cradle song for the infant Jesus.
Music: Two-part with some divisi to three- and four-part texture, range from b^b-a^{b2}. ABA form with coda. Tonal in minor mode but concludes on neapolitan.

Some parallel thirds between the voices and majority of intervals are consonant. Uses three different meter signatures. Difficulty - IV
Accompaniment: for piano. Chordal style. Harmony uses frequent chromatics and dissonance, most of the former belonging to the mode. Accompaniment is independent of the vocal lines. Difficulty - III

The Magic Morning — Schirmer, G. 11368 (1966)
Text: by E. Fowler, in English; describing the excitement of Christmas morning and children waiting for their parents to get out of bed.
Music: Two-part, range from b^b-g^2. Set in free ABA form with codetta. Mixture of parallel major and minor mode, but functional. Some internal repetition. Harmonically has only passing note dissonance. Several measures of 2-4 in 3-4 meter. Difficulty - III
Accompaniment: for piano. Harmony makes free use of dissonance. Chordal and arpeggio styles. Voices are not doubled. Difficulty - III

WILLAN, HEALEY
Mass of Saint Teresa — Harris 2210 (1930)
Text: Ordinary items of the mass, in Latin.
Music: Unison, range from d^1-d^2. Several divisions of the mass are in ABA form, the Credo is more free with modification of material. Occasional insertion of a different meter within a movement but changes more commonly occur at textual divisions. Functional melodies have relatively few chromatics. Difficulty - II
Accompaniment: for organ. Written on two staves, primarily three- and four-part texture. Functional harmonic style, slightly enriched with non-diatonic chords. A little use is made of imitation. The vocal line is doubled. Difficulty - II

ZIPP, FRIEDRICH
Song in Die Musikanten Fibel as follows:
Muh-Kuh, page 7
See JÖDE, FRITZ for general musical description.

INDEX OF PUBLISHERS AND SOURCES

American	American Composers' Alliance, Composer's Facsimile Edition, New York
Arnold	Edward Arnold, London
Ascherberg	Ascherberg, Hopwood and Crew, Ltd., London
Ashdown	Edwin Ashdown Ltd., London
Associated	Associated Music Pub., Inc., New York
Augener	Augener Ltd., London
Bärenreiter	Bärenreiter Verlag, Kassel
Böhm	Anton Böhm und Sohn, Augsburg
Bongiovanni	Edition Bongiovanni, Bologna
Boosey	Boosey and Hawkes, London
Boston	The Boston Music Company, Boston
Breitkopf	Breitkopf and Härtel, Leipzig
Carisch	Carisch S. P. A., Milan
Carrara	Edizioni Musicali Carrara, Bergamo
Centre Belge	Centre Belge de Documentation Musicale, Brussels
Český	Český Hudební Fond (Czech Music Fund), Prague
Chappell	Chappell and Company, Inc., New York
Chester	J. and W. Chester, Ltd., London
Choristers	Choristers Guild, Dallas
CMP Lib.	Contemporary Music Project Library Edition, Ann Arbor, Michigan
Composer's MS	Composer's Manuscript
Concordia	Concordia Publishing House, St. Louis

Congress	Congress Music Publications, Miami
Curwen	J. Curwen and Sons, Ltd., London
Doblinger	Ludwig Doblinger, Vienna
Donemus	Foundation for the Documentation of Netherland's Music, Amsterdam
Durand	Durand and Cie., Editeurs, Paris
Ed. Mexicanas	Ediciones Mexicanas De Musica A. C., Mexico, D. F.
Ed. Musicales	Editions Musicales de la Schola Cantorum et de la Procure Generale de Musique, Paris
Elkan	Elkan-Vogel Co., Philadelphia
Elkin	Elkin and Co., Ltd., London
Engels	Carl Engels, Mulheim-Ruhr
Enoch	Enoch et Cie., Editeurs, Paris
Eschig	Editions Max Eschig, Paris
Faber	Faber Music, London
Fischer	J. Fischer and Bro., New York
Fitzsimons	H. T. Fitzsimons Co., Chicago
Gray	H. W. Gray Co., Inc., New York
Hansen	Wilhelm Hansen Music Forlag, Copenhagen
Harcourt	Harcourt, Brace and Company, New York
Hargail	Hargail Press, New York
Harris	Frederick Harris Music Company, Ontario
Helsinki	University of Helsinki Library, Helsinki
Herelle	H. Herelle et Cie., Paris
Heugel	Heugel et Cie., Paris
Hochstein	Musikverlag Hochstein and Co., Heidelberg
Hongrois	Bureau Hongrois, Department International, Budapest

Kistner	Kistner and Siegel and Co., Lippstadt
Kjos	Neil A. Kjos Music Co., Park Ridge, Ill.
La Sirene	La Sirene Musicale, Paris
Lawson	Lawson-Gould Music Publishers, New York
Lemoine	Henry Lemoine et Cie., Paris-Brussels
Leonard	Leonard, Gould and Bolttler, London
Lengnick	Alfred Lengnick and Co., Ltd., London
Leuckart	F. E. C. Leuckart, Munich
L'Illustration	L'Illustration, Music Supplement 2780, Vol. III (June 1896)
McLaughlin	McLaughlin and Reilly Co., Boston
MCA	MCA Music, New York
Merion	Merion Music, Inc., New York
Mistectvo	Mistectvo, Kiev
Müller	Willy Müller, Heidelberg
Novello	Novello and Company, Ltd., London
ONB	Österreiches National Bibliothek (Austrian National Library), Vienna
Ouvrieres	Les Editions Ouvrieres, Paris
Oxford	Oxford University Press, London
Paterson	Paterson's Publications Ltd., London
Peters	C. F. Peters Corporation, New York
Philippo	L. Philippo et M. Combre, Paris
Polskie	Polskie Wydawnictwo Muszyczne (Polish Music Publications), Krakov
Presser	Theodore Presser Co., Bryn Mawr, Pa.
Ricordi	G. Ricordi, Milan
Rongwen	Rongwen Music, Inc., New York

Rózsavölgyi	Rózsavölgyi and Co., Budapest
Salabert	Editions Salabert, Paris
Schirmer, E.C.	E.C. Schirmer, Boston
Schirmer, G.	G. Schirmer, New York
Schlesinger	Schlesinger, Berlin
Schola	Edizioni Musicali Schola, Como
Schott, B.	B. Schott's Söhne, Mainz
Schott Fr.	Schott Freres, Brussels
Scribner's	Charles Scribner's Sons, New York
Shawnee	Shawnee Press, Delaware Water Gap, Pa.
Sirene	La Sirene Musicale, Paris
Stainer	Stainer and Bell, Ltd., London
Summy	Summy-Birchard Co., Evanston, Ill.
Swan	Swan and Co., London
Times	The Musical Times (Periodical), London
Uitgave	Uitgave Metropolis, Antwerp
Union Musical	Union Musical Espanola, Madrid
Universal (L)	Universal Edition, London
Universal (W)	Universal Edition, Vienna
Vriamont	Vriamont, Brussels
Williams	Joseph Williams Ltd., London
World	World Library of Sacred Music, Cincinnati
Zeneműkiadó	Zeneműkiadó Vállalat, Budapest
Zerboni	S. A. Edizioni Suivini Zerboni, Milan

INDEX OF COMPOSERS

Absil, Jean - p. 11
Alderighi, Dante - p. 17
Andriessen, Jurriaan - p. 19
Angerer, Paul - p. 19
Arensky, Anton - p. 20
Arma, Paul - p. 21
Arnold, Malcolm - p. 21
Arrieu, Claude - p. 23

Bacon, Ernest - p. 24
Bantock, Granville - p. 25
Bartók, Bela - p. 26
Bennett, Richard Rodney - p. 27
Berger, Jean - p. 30
Bresgen, Cesar - p. 35
Britten, Benjamin - p. 35

Chasins, Abram - p. 41
Chavez, Carlos - p. 42

Dallapiccola, Luigi - p. 42
Davies, Walford - p. 43
Debussy, Claude - p. 43
De Koven, Reginald - p. 44
Delius, Frederick - p. 44
Dohnanyi, Ernst Von - p. 45
Donato, Anthony - p. 45

Elgar, Edward - p. 46
Erb, Donald - p. 46

Ferrari-Trecate, Luigi - p. 47
Finzi, Gerald - p. 48
Francaix, Jean - p. 51
Franco, Johan - p. 52
Frid, Géza - p. 54
Frischenlager, Friedrich - p. 56

Gardner, John - p. 56
Gevaert, F. A. - p. 58
Ghedini, Giorgio Federico - p. 58

Gibbs, Armstrong - p. 60
Grant-Schaefer, George Alfred - p. 60
Gretchaninoff, Alexander - p. 61
Grieg, Edward - p. 63
Guerrini, Guido - p. 65
Gumbert, Ferdinand - p. 66
Guridi, Jesus - p. 66

Haas, Joseph - p. 67
Haba, Alois - p. 74
Head, Michael - p. 75
Heiller, Anton - p. 77
Herrmann, Hugo - p. 79
Hessenberg, Kurt - p. 80
Hindemith, Paul - p. 80
Höffding, Finn - p. 81
Holmboe, Vagn - p. 82
Holst, Gustav - p. 84

Ippolitov-Ivanof, Mikhail M. - p. 86
Ireland, John - p. 86

Jacob, Gordon - p. 86
Jochum, Otto - p. 88
Jöde, Fritz - p. 89
Jongen, Joseph - p. 90

Kay, Ulysses - p. 91
Keldorfer, Viktor - p. 91
Klein, Ivy Frances - p. 93
Kleinsinger, George - p. 93
Kodaly, Zoltan - p. 93
Kósa, György - p. 95
Krapf, Gerhard - p. 96
Krenek, Ernst - p. 99
Kubik, Gail - p. 101

Labunski, Felix - p. 101
Langlais, Jean - p. 102
Leuning, Otto - p. 103
Liviabella, Lino - p. 103
Llongueras, Juan - p. 105
Longo, Achille - p. 105
Lutosławski, Witold - p. 106

Maconchy, Elizabeth - p. 109
Mana-Zucca - p. 109
Marx, Karl - p. 111
Meitus, Yuli Sergeyvich - p. 111
Mellers, Wilfrid - p. 112
Micheelsen, Hans Friedrich - p. 116
Milford, Robin - p. 116
Milhaud, Darius - p. 120
Moore, Douglas - p. 122
Mortari, Virgilio - p. 123

Nelson, Ron - p. 124

Orr, Robin - p. 125

Panufnik, Andrzej - p. 125
Parodi, Renato - p. 126
Peeters, Flor - p. 127
Persichetti, Vincent - p. 131
Pierné, Paul - p. 132
Pinkham, Daniel - p. 135
Poulenc, Francis - p. 136
Pozdro, John - p. 138

Rachmaninoff, Sergei - p. 138
Radó, Aladár - p. 140
Ránki, György - p. 142
Rein, Walter - p. 143
Reinecke, Carl - p. 147
Reutter, Hermann - p. 148
Rheinberger, Josef - p. 148
Richter, Ernst - p. 149
Roberton, Hugh S. - p. 149
Rorem, Ned - p. 150
Rowley, Alec - p. 151
Rubbra, Edmund - p. 154

Schiske, Karl - p. 155
Shaw, Geoffrey - p. 156
Sibelius, Jean - p. 157
Siegl, Otto - p. 157
Sowerby, Leo - p. 159
Stanford, Charles V. - p. 161
Stürmer, Bruno - p. 162

Thiman, Eric H. - p. 163
Thompson, Randall - p. 179

Tocchi, Gian Luca - p. 181
Toch, Ernst - p. 183

Van Vactor, David - p. 184
Vaughan Williams, Ralph - p. 184
Veretti, Antonio - p. 185
Villa-Bobos, Heitor - p. 186

Wellesz, Egon - p. 186
White, Felix - p. 187
White, Michael - p. 187
Willan, Healey - p. 188

Zipp, Friedrich - p. 188

INDEX OF SONG TITLES

A Bird Story - Gretchaninoff: Aïe dou dou!, No. 3
A Carol of the Kings - Thiman
A Ceremony of Carols - Britten
A Child's Book of Beasts, Sets I and II - Berger
A Child's Calendar - Thiman
A Child's Day in Song - Mana-Zucca
A Child's Epitaph - Gibbs
A Child's Grace - Gibbs
A Christmas Sing-Song - Kubik: Songs for Karen
A Christmas Song - Thiman
A Claires Voix - Arrieu
A Clean Wind Blowing - Thiman
A Cloche-pied - Absil
A Cradle Song - Bacon
A Day in Town - Head
A Dirge - Rorem: Five Prayers for the Young, No. 2
A Funny Fellow - Head
A Linnet in a Gilded Cage - Finzi
A New Year Carol - Britten: Friday Afternoons, No. 5
A Nursery Darling - Rorem: Five Prayers for the Young, No.1
A Room of My Own - Thiman
A Set of Songs - Berger
A Tragic Story - Britten: Friday Afternoons, No. 2
A Widow Bird - Jacob
A Winter's Song - Thiman
A Wise Old Owl - Berger: A Set of Songs, No. 4
Aamusumussa - Sibelius
Ad Oriente - Liviabella
Aie dou-dou! - Gretchaninoff
All Thing Bright and Beautiful - Davies
Alms in Autumn - Klein
An die Heimat - Haas: Kantaten, No. 3
An Invitation - Vaughan Williams: Three Children's Songs, No. 3
Angels, From the Realms of Glory - Gardner
Angst vorm Schwimmunterricht - Hindemith: Chorlieder für Knaben, No. 3
At the Time of the Banquet - Krapf
Aufregung im Hühnerhof - Rein
Autumn - Franco
- Jacob
- Rubbra
Ave Maria - Heiller
- Kodaly
- Liviabella
- Peeters
- Tocchi
Ave Mundi Gloria - Langlais

Bastellied - Hindemith: Chorlieder für Knaben, No. 1
Be Merciful, Even as Your Father is Merciful - Krapf
Bed in Summer - Stanford
Bedtime Song - Kubik: Songs for Karen, No. 2
Begone, Dull Care! - Britten: Friday Afternoons, No. 1
Behold, What Manner of Love - Sowerby
Berceuse - Absil: Printemps, No. 2
- Pierné: Chansons pour les Enfants, No. 7
Bienenhaus - Bresgen
Birthdays - Rowley
Boutade - Frid: Kinderliedjes, Vol. II, No. 2
Bovi, Bovi, Dove Andate? - Mortari: Cantilene Di Giochi, No. 4
Boy Johnny - Finzi
Breadbaking - Bartók: Kórusművei
Buen Aire y Bellas Canciones - Llongueras
Bumble Bee - Rowley
Butterfly - Erb: Three Songs for Treble Chorus, No. 1

Cantate du gai travail - Arma
Canti de Fanciullo - Ferrari-Trecate
Cantilene Di Giochi - Mortari
Canto a la Tierra - Chavez
Canto di Natale e Vocalizzo - Guerrini
Canzone Degli Spazzacamini - Veretti: 4 Cori Per Fanciulli, No. 4
Canzonetta D'Aprile - Tocchi: 3 Cori Per Voci Infantili, No. 1
Canzoni Per Cori Infantile - Ghedini
Capriccio - Dallapiccola: Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie, No. 2
Carillon Del Ponte Nuovo - Tocchi: 3 Cori Per Voci Infantili, No. 3
Cat-Song - Mellers: Runes and Carolunes, No. 3
Cause Us, O Lord - Nelson
Chansons pour les Enfants - Pierné
Chansons pour Miroka - Arma
Children's Hymn - Persichetti: Hymns and Responses for the Church Year, No. 17 and No. 18
Children's Songs, Vols. I and II - Radó
Choral Method - Kodaly
Chorlieder für Knaben - Hindemith
Christ und die Kinder - Haas: Sechs Lieder, No. 5
Christmas - Persichetti: Hymns and Responses for the Church Year, No. 10
Christmas Carol for Homeless Children - Debussy
Christmas Greeting - Erb
Christmas Hymn - Peeters
Christmas-Song - Grieg: Seven Children's Songs, No. 2
Christmas Songs for Young People - Van Vactor
Cinq Chansons - Absil
- Francaix

Clock-A-Clay - Bennett: The Insect World, No. 4
Clouds O'er the Summer Sky - Holst
Come Unto These Yellow Sands - Arnold: Three Songs from "The Tempest," No. 1
Coming Home After School - Poulenc: Petites Voix, No. 3
Complaints du Petit Cheval Blanc - Absil: Six Choeurs pour Voix d'Enfants, Vol. II, No. 5
Conkers - Thiman
Coridon's Song - Milford: Songs of the Open, No. 4
Country Life - Thiman
Cradle-Song - Gretchaninoff: Aie dou dou!, No. 5
Creature-Song - Mellers: Runes and Carolunes, No. 5
Creature-Songs to Heaven - Rubbra
Cuckoo! - Britten: Friday Afternoons, No. 3

Dancing on the Hill-tops - Finzi
Dandelion - Erb: Three Songs for Treble Chorus, No. 3
Das Miezlein ist lustig - Jochum: Drei Kinderlieder, No. 2
Das silverne Hörnlein - Rein: Der Regenbogen, No. 4
De Herders - Peeters
De Kraai - Frid: Kinderliedjes, Vol. I, No. 1
De Zeven Boeven - Frid: Kinderliedjes, Vol. II, No. 1
Dead in the Cold - Finzi
Der Brunnen - Siegl
Der Frohliche Kindertag - Herrmann
Der Kiebitz - Haas: Sechs Lieder, No. 3
Der Regenbogen - Rein
Der schwere Wagen - Bresgen
Des Kindes Freud und Leid - Herrmann
Des Lebens Sonnenschein - Haas: Hymnen an den Frohsin, No. 1
Deutsche Kindermesse - Haas
Die gelbe Birn, die grosse Birn - Jochum: Drei Kinderlieder, No. 1
Die Linse - Rein: Four Songs
Die Musikanten Fibel - Jöde
Die Regentrude - Bresgen
Die Vilde Hvide - Holmboe
Die Vögel, die ziehen - Jochum: Drei Kinderlieder, No. 3
Die Vogelscheuche - Angerer
Dobbin's Good-night Song - Grieg: Seven Children's Songs, No. 5
Donde Vieni Pastorella? - Parodi: 3 Canzoncine, No. 3
Dondo Campana - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 3
Donna Roccabella - Alderighi: 3 Cantilene, No. 1
Don't Leave Me! - Bartók: Kórusművei
Dream Song - Mellers: Runes and Carolunes, No. 4
Drei Kinderlieder - Jochum
Drei Lieder für Kinderchor - Stürmer
Dreistimmige Liedlein - Haas

È Natale - Ghedini: Canzoni Per Cori Infantile, No. 1
"EE-oh" - Britten: Friday Afternoons, No. 4
Ei ei ei! - Bresgen
Elephants, or, The Force of Habit - Franco
En Revenant de Saint-Martin - Absil: Six Choeurs pour Voix d'Enfants, Vol. II, No. 4
En tosset verden - Holmboe
Enchanting Song - Bartók: Kórusművei
Epiphany - Kodaly: Korusok
Es sass ein Fuchs - Toch
Es sitzt ein Vogel - Toch
Esel, Esel Müllersknecht - Rein: Der Regenbogen, No. 5
Evening in the Birchpath - Thiman
Evening Prayer - Peeters
Ex Ore Innocentium - Ireland

4 Canzoncine Per Bimbi - Longo
4 Cori Per Fancuilli - Veretti
Fairies' Song - Krenek: Three Madrigals, No. 1
Fancie - Britten
Farmyard Song - Grieg: Seven Children's Songs, No. 3
Father Abraham, Have Mercy on Me - Krapf
Fatherland's Psalm - Grieg: Seven Children's Songs, No. 3
Ferry Me Across the Water - Finzi: Two Two-Part Songs, No. 2
Fêtes du Couronnement - Ippolitov-Ivanof
Fiddle-Dee-Dee - De Koven
Fifty Children's Songs - Reinecke
Filastrocca - Parodi: 3 Canzoncine, No. 1
Fill Thou My Life, O Lord My God - Thiman
First Spring Morning - Milford: Joy and Memory, No. 4
Fisher's Song - Grieg: Seven Children's Songs, No. 4
Fishing Song - Britten: Friday Afternoons, No. 8
Five Canzonets - Pinkham
Five Prayers for the Young - Rorem
For the Want of a Horseshoe Nail - Berger: A Set of Songs, No. 5
Foreign Children - Stanford
Four Anthems for Young Choirs - Nelson
Four Carols - Mellers
Four Children's Songs - Franco
Four Graces - Thiman
Four Innocent Airs - Bacon
Fragment: Wine of the Fairies - Rorem: Five Prayers for the Young, No. 4
"Francesco Santo..." - Tocchi: 2 Cori Per Voci Infantile, No. 1
Freund Husch - Haas: Sechs Lieder, No. 6
Friday Afternoons - Britten
Frühlingslied - Siegl
Full Fathom Five - Arnold: Three Songs from "The Tempest," No. 2
Fünfzig Kinderlieder - Richter

Galliarde - Haas: Dreistimmige Liedlein, No. 2
Gesellen der Nacht - Rein: Sonne, Mond und Sterne, No. 2
Gewitter - Schiske: Vier Chöre, No. 4
Girotondo Intorno Al Mondo - Ghedini: Canzoni Per Cori Infantile, No. 5
Gloria in Excelsis Deo - Thiman
Glorious Forever - Rachmaninoff: Six Choruses, No. 5
Glow-worms - Bennett: The Insect World, No. 3
God Who Made the Earth - Sowerby
God's Blacksmith - Kodaly: Koru.ok
Good for Nothing - Berger: A Set of Songs, No. 1
Good Night - Radó: Children's Songs, Vol. I, No. 3
Grand' Messe de Noël - Gevaert
Granny Rings the Bells - Gretchaninoff: Aïe dou dou!, No. 6
Grant Us Light - Thiman
Gué Du Ruisseau - Absil: A Cloche-pied, No. 3

Happy Instruments - Kleinsinger
Harom Gyermekkar - Ránki
Haste Makes Waste - Berger
Hat Gyermek Kórus - Kósa
Hausspruch - Siegl
Haut Comme Trois Pommes - Milhaud: Récréation, No. 2
He Scatters the Snow - Pinkham: Listen to Me, No. 4
Head-Over-Heels - Mana-Zucca
Hear, O People - Nelson
Heiliger Abend - Siegl
Herbstbild - Schiske: Vier Chöre, No. 1
Het Fluiketeltje - Frid: Kinderliedjes, Vol. I, No. 3
Hinder Not Music - Pinkham: Listen to Me, No. 3
Ho Perso La Cavallina - Mortari: Cantilene Di Giochi, No. 3
Horchen auf morgen - Höffding
Hunting Song - Mellers: Runes and Carolunes, No. 1
Hussar - Bartók: Kórusmüvei
Hymn an den Frohsin - Haas
Hymn an Deutschland - Reutter
Hymns and Responses for the Church Year - Persichetti

I balconi della rosa - Dallapiccola: Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie, No. 1
I Don't Like Dragons - Kubik: Songs for Karen, No. 1
"I Gatti Non Ci Credono..." - Longo: 4 Canzoncine Per Bimbi, No. 4
I Hear Spring Calling - Thiman
I Love All Graceful Things - Thiman
I Must be Married on Sunday - Britten: Friday Afternoons, No. 6
I Remember, I Remember - Milford: Joy and Memory, No. 1
I Wandered Lonely as a Cloud - Thiman
I Will Lift Up Mine Eyes Unto the Hills - Gardner

I Will Not Leave You Comfortless - Nelson
Ich liebe dich von Herzengrund - Heiller
Il Bambino A Chi Lo Dò - Alderighi: 3 Cantilene, No. 2
Il Faut Obéir - Milhaud: Récréation, No. 4
Il Fait Si Froid - Absil: A Cloche-pied, No. 2
Il Galletto Banderuola - Ghedini: Canzoni Per Cori Infantile, No. 4
Il Gallo - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 6
Il papavero - Dallapiccola: Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie, No. 2
Im Morgenschein - Siegl
In Port - Radó: Children's Songs, Vol. II, No. 3
In School - Bantock
In Youngsterland - Mana Zucca
In the Stable - Thiman
Invenzione - Dallapiccola: Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie, No. 1
Invito Ai Monti - Longo: 4 Canzoncine Per Bimbi, No. 1
Invocation a L'Ange Raphaël - Milhaud

Jazz-Man - Britten: Friday Afternoons, No. 10
Jesus Said to the Widow, Do Not Weep - Krapf
Jezus Mijn Vriend - Peeters
Johan, spann an! - Rein: Four Songs
Joy and Memory - Milford
Jubilate Deo Omnis Terra - Peeters

Kansakoululaisten marssi - Sibelius
Kantaten - Haas
Kerry Roads - Thiman
Kerstilied - Andriessen
Kinderlieder, Op. 15 - Gumbert
Kinderlieder, Vols. I and II - Reinecke
Kinderliedjes, Vols. I and II - Frid
Kleiner Morgenwanderer - Haas: Sechs Lieder, No. 4
Kommt, lasst uns allesamt - Haas: Hymnen an den Frohsin, No. 2
Korndiebe - Rein: Der Regenbogen, No. 2
Kórusművei - Bartók
Korusok - Kodaly

La Barchetta E Il Vapor - Longo: 4 Canzoncine Per Bimbi, No. 3
La Canzone Delle Piccole Cose - Parodi: 3 Canzoncine, No. 2
La Chanson des Poissons - Pierné: Chansons pour les Enfants, No. 3
La Coccinella - Ghedini: Canzoni Per Cori Infantile, No. 2
La Gamme - Absil: A Cloche-pied, No. 1
La Guerra Dei Nani - Tocchi: 2 Cori Per Voci Infantile, No. 2

La Lettera - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 5
La Mort du Petit Chat - Francaix: Cinq Chansons, No. 2
La Pioggia - Longo: 4 Canzoncine Per Bimbi, No. 2
La Ronde des Insectes - Pierné: Chansons pour les Enfants, No. 2
La T. S. F. - Pierné: Chansons pour les Enfants, No. 6
La Tortue Naine - Milhaud: Récréation, No. 3
La Vieux Savant et Sa Femme - Francaix: Cinq Chansons, No. 1
L'Adieu - Absil: Cinq Chansons, No. 2
L'Album A Colorier - Absil
L'Asinello Innamorato - Tocchi: 3 Cori Per Voci Infantili, No. 2
L'Avoir - Pierné: Chansons pour les Enfants, No. 5
Laude - Veretti: 4 Cori Per Fancuilli, No. 1
Le Bonheur - Absil: Six Chœurs pour Voix d'Enfants, Vol. II, No. 6
Le Cerf-Volant - Absil: Printemps, No. 4
Le Cigale et la Fourmi - Jongen
Le Cirque Volant - Absil
Le Légende de Saint Nicolas - Jongen
L'Elephant - Absil: Printemps, No. 3
Leisure - Milford
Les Plaisirs de L'Auto - Pierné: Chansons pour les Enfants, No. 4
Let Thy Work Appear - Nelson
Leviathan - Krenek: Three Motets, No. 3
Lied der Sonne - Rein: Sonne, Mond und Sterne, No. 1
Lied des Musterknaben - Hindemith: Chorlieder für Knaben, No. 2
Lieder für grosse und kleine Kinder, Op. 123 and 124 - Keldorfer
Lieder für grosse und kleine Kinder, Op. 130 and 131 - Keldorfer
Liederbuch für Kinder - Rheinberger
Listen to Me - Pinkham
Little Robin - Rowley
Little Trotty Wagtail - Rubbra: Three Bird Songs, No. 2
L'Oliva - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 4
Loafer - Bartók: Kórusművei
Love Came Down at Christmas - Sowerby
Love's Mantle - Thiman
Luidt Het Uit - Frid: Kinderliedjes, Vol. II, No. 3
Lullaby - Milford: Joy and Memory, No. 6
Lullaby, Oh Lullaby! - Finzi

Maestro Ciliegia - Mortari: Cantilene Di Giochi, No. 1
Magnificat and Nunc Dimittis - Thiman
Mählammchen - Stürmer: Drei Lieder für Kinderchor, No. 3
Mailied - Haas: Sechs Lieder, No. 1
Majowa Nocka - Lutosławski

Make A Joyful Noise - Donato
Make a Joyful Noise Unto the Lord - Arnold: Two Ceremonial Psalms, No. 2
Make A Joyful Noise Unto the Lord - Orr
Marching Song - Radó: Children's Songs, Vol. II, No. 1
Marching Song - Stanford
Margaret Has a Milking Pail - Finzi: Two Two-Part Songs, No. 1
Mass for Treble Voices to Honor the Holy Innocents - Labunski
Mass in Honor of Saint Joseph - Peeters
Mass in Honor of Saint Sebastian - Villa-Lobos
Mass of Saint Teresa - Willan
Master, We Toiled All Night - Krapf
Meg Merrilies - Thiman
Messe - Gretchaninoff
Messe in C Major - Wellesz
Missa Brevis in D - Britten
Missa in Honorem Reginae Pacis - Peeters
Missa in Honorem Sanctae Lutgardis - Peeters
Missa in Nocte - Heiller
Missa Laudes in Honorem Sancti Joannis Baptistae - Peeters
Missa Super "Salve Regina" et "Vater Unser im Himmelreich" - Heiller
Mice - Franco: Three Duets, No. 2
Mickey - Francaix - Cinq Chansons, No. 5
Midwinter - Milford
Mocking of Youth - Bartók: Kórusművei
Morning Song - Berger: A Set of Songs, No. 3
Morgenbad - Rein: Der Regenbogen, No. 3
Morgenlied - Haas: Dreistimmige Liedlein, No. 1
Morgenlied - Stürmer: Drei Lieder für Kinderchor, No. 1
Muh-Kuh - Zipp
Muszelka - Lutosławski
My Master Hath a Garden - Sowerby
- Thompson
My Shadow - Radó: Children's Songs, Vol. II, No. 2
- Stanford
My Ship and Me - Stanford

Nacht in der Wachau - Siegl
Napfelkelte - Ránki: Harom Gyermekkar, No. 1
New Shoes - Head
Night - Rachmaninoff: Six Choruses, No. 1
Ninna-Nanna - Veretti: 4 Cori Per Fancuilli, No. 3
Ninna Nanna Al Bambino Gesu - Liviabella
Noel des enfants qui n'ont plus de maisons - Debussy
Now I Lay Me Down to Sleep - Rorem: Five Prayers for the Young, No. 3
Nursery Rhymes for Nursery Singers - Gibbs
Nyelvtörő Kánon - Ránki: Harom Gyermekkar, No. 3

O Come Let Us Sing Unto the Lord - Arnold: Two Ceremonial Psalms, No. 1
O Salutaris Hostia - Langlais
Old Abram Brown - Britten: Friday Afternoons, No. 12
Old Christmas - Shaw
Onkel Mond - Rein: Sonne Mond und Sterne, No. 3
Only Tell Me - Bartók: Kórusművei

Paddy-Cats - Mellers: Runes and Carolunes, No. 2
Paderborner Weihnachtslied 1945 - Siegl
Papa et Maman - Francaix: Cinq Chansons, No. 4
Párbeszéd - Ránki: Harom Gyermekkar, No. 2
Pas Bein Grand - Milhaud: Récréation, No. 1
Pastorale Di Bimbi - Liviabella
Peterle ist krank - Bresgen
Petit Poulet - Absil: Six Choeurs pour Voix d'Enfants, Vol. I, No. 2
Petites Polyphonies - Absil
Petites Voix - Poulenc
Pigeon and Wren - Rubbra: Three Bird Songs, No. 3
Pilgrim's Hymn - Leuning
Pilze rot - Bresgen
Pióreczko - Lutosławski
Piosenka O Złotyn Listku - Lutosławski
Plum or Plain - Rowley
Plum-plum - Rein: Four Songs
Poplars - Thiman
Pożegnanie Wakacji - Lutosławski
Prayer - Franco: Three Duets, No. 1
Preghiera Di Natale - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 2
Primavera - Mellers
Printemps - Absil
- Absil: Printemps, No. 5
Propheta Mendax - Maconchy
Psalm 150 - Britten
Pulcinella in Prigione - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli, No. 1

Quando Arriva La Rondinella - Ghedini: Canzoni Per Cori Infantile, No. 3
Quando è il Tempo Delle Ciliege - Mortari: Cantilene Di Giochi, No. 2
"Quant' e Bella Giovinezza..." - Wellesz
Queen Mab - Jacob

Récréation - Milhaud
Rejoice With Me, For I Have Found My Sheep - Krapf
Requiem - Holmboe

Return of Spring - Bacon: Four Innocent Airs, No. 1
Říkadla pro děti - Haba
Rilloby-Rill - Bantock
Robin Redbreast - Rubbra: Three Bird Songs, No. 1
Ronde - Absil: Six Choeurs pour Voix d'Enfants, Vol. I, No. 3
Ronde Des Beaux Jours - Pierné
Ronde Des Chiffres - Absil: Printemps, No. 1
Roses - Berger: A Set of Songs, No. 2
Rosy Maiden Winifred - Finzi
Round Me Falls the Night - Thiman
Rum bidi bum! - Haas
Runes and Carolunes - Mellers

Sandmännchen - Rein
Schelmenlieder - Haas
Schläft Ein Lied in Allen Dingen - Marx
Schlummerlied - Haas: Dreistimmige Liedlein, No. 3
Schneeflocken - Siegl
Schundromane lesen - Hindemith: Chorlieder für Knaben, No. 4
Sea-Song - Grieg: Seven Children's Songs, No. 1
Sea-Song - Mellers: Runes and Carolunes, No. 6
Sechs Kanons, Vols. I and II - Haas
Sechs Krippenlieder - Haas
Sechs Lieder - Haas
Sei Cori di Michelangelo Buonarroti il Giovanne, Seconda Serie - Dallapiccolo
Seis Canciones Infantiles y La novia del rey - Guridi
Service pour la Veille du Sabbat a L'Usage des Enfants - Milhaud
Seven Children's Songs - Grieg
Shadow March - Radó: Children's Songs, Vol. I, No. 4
Shepherd, While the Lambs Do Feed - Thiman
Sieh nicht, was andre tun - Schiske: Vier Chöre, No. 3
Silver and Gold - Thiman
Sing-Song - Rowley
Sing a Song of Sixpence - Roberton
Sing Ivy - Milford: Joy and Memory, No. 3
Sing We and Chant It - Thiman
Six Children's Songs - Arensky
Six Choeurs pour Voix d'Enfants - Absil
Six Choruses - Rachmaninoff
Six Little Two-Part Canons - Rowley
Six Rounds for Equal Voices - Thiman
Six Songs About Beasts - Jacob
62 Psalme - Holmboe
Sky-times - Thiman
Sleep, Little Lord - White, Michael
Sleeping Waves - Rachmaninoff: Six Choruses, No. 3
Some One - Thompson
Sommerfreude und Herbsteslob - Micheelsen

Song of a Mountain Stream - Thiman
Song of Praise - Arnold
Song of the Fishermen - Holst
Song of the Lumbermen - Holst
Song of the Mountains - Grieg: Seven Children's Songs, No. 5
Song of the Ship-Builders - Holst
Song of the Shoemakers - Holst
Songs for Karen - Kubik
Songs of the Open - Milford
Sonne, Mond und Sterne - Rein
Soyons bons pour les animaux, les éléphants, les chats, les vaches, les ânes - Pierné: Chansons pour les Enfants, No. 1
Spassige Geschichte - Rein
Spindrift - Thiman
Spring - Bartók: Kórusmüvei
[illegible] - Vaughan Williams: Three Children's Song, No. 1
Srebrna Szybka - Lutosławski
Stabat Mater - Dohnanyi
Strambotto - Veretti: 4 Cori Per Fancuilli, No. 2
Streit zwischen Löffel und Gabel - Rein
Struwwelpeter-Kantate - Hessenberg
Stufen - Steps
Su, Venite - Liviabella
Summer Again - Krenek: Three Madrigals, No. 3
Sun-Song - Mellers: Runes and Carolunes, No. 7
Supplein kochen - Rein: Four Songs

Tantum Ergo - Langlais
Tantum Ergo V - Kodaly
Tanz auf der Wiese - Siegl
Te Deum Landamus - Milford
Teasing Song - Bartók
Ten Children's Choruses - Meitus
Thames Pageant - Panufnik
The Angel - Rachmaninoff: Six Choruses, No. 5
The Angler's Song - Milford: Songs of the Open, No. 1
The Annunciation Carol - Thiman
The Apostles' Creed - Krapf
The Artist - Thiman
The Aviary - Bennett
The Bad Kittens - Grant-Schaefer
The Big Baboon - Berger: A Child's Book of Beasts, Set II, No. 4
The Birds' Lament - Bennett: The Aviary, No. 1
The Birth of John Barleycorn - Milford: Joy and Memory, No. 5
The Brook - Thiman
The Calling of the Spring - Gretchaninoff: Aie dou dou!, No. 2

The Captive - Rachmaninoff: Six Choruses, No. 4
The Cat and the Fiddle - Roberton
The Corn Song - Holst
The Cow - Thiman
The Creation - Pozdro
The Cupboard - Moore
The Daffodils - Milford: Joy and Memory, No. 2
The Deaf Boatman - Kodaly: Korusok
The Dodo - Berger: A Child's Book of Beasts, Set II, No. 2
The Dog - Grant-Schaefer
The Dromedary - Berger: A Child's Book of Beasts, Set I, No. 3
The Duel - Radó: Children's Songs, Vol. II, No. 4
The Early Nightingale - Bennett: The Aviary, No. 3
The Earth Abideth - Krenek: Three Motets, No. 1
The Echo Child - Thompson
The Elephant - Berger: A Child's Book of Beasts, Set II, No. 5
- Mana-Zucca
The Fairy Tailor - Head
The Fear of the Lord - Pinkham: Listen to Me, No. 5
The Fly - Bennett: The Insect World, No. 2
The Four Sweet Months - Krenek: Three Madrigals, No. 2
The Frog - Berger: A Child's Book of Beasts, Set I, No. 6
The Golden Rule - Mana-Zucca
The Good Little Girl - Poulenc: Petites Voix, No. 1
The Greenland Fishery - Milford: Songs of the Open, No. 2
The Happy Meadow - Mellers
The Heavenly Down - Thiman
The Hedge-Hog - Poulenc: Petites Voix, No. 5
The Hippopotamus - Berger: A Child's Book of Beasts, Set I, No. 4
The Holly and the Ivy - Gardner
The Insect World - Bennett
The Johnny-Goat - Gretchaninoff: Aie dou dou!, No. 4
The Lamb - Shaw
The Lambs in the Fields - Thiman
The Land of Nod - Radó: Children's Songs, Vol. I, No. 1
The Lark - Bennett: the Aviary, No. 5
The Lily Has a Smooth Stalk - Finzi
The Lion-The Tiger - Berger: A Child's Book of Beasts, Set II, No. 1
The Little Elf-Man - Kay: Two Songs for Children
The Little Flowers - Thiman
The Little Kingdom - Thiman
The Little Road to Bethlehem - Head
The Little Sick Boy - Poulenc: Petites Voix, No. 4
The Little Star - Chasins
The Lonely Pine - Rachmaninoff: Six Choruses, No. 2
The Lord's Prayer - Peeters
The Lost Dog - Poulenc: Petites Voix, No. 2
The Magic Morning - White, Michael
The Magi's Journey - Thiman

The Man in the Moon - Thiman
The Marmozet - Berger: A Child's Book of Beasts, Set II, No. 6
The Mermaid - Thiman
The Months, Books I and II - Rowley
The Moon's the North Wind's Cooky - Franco: Three Duets, No. 3
The Night Bird - Thiman
The Number of a Man's Days - Pinkham: Listen to Me, No. 3
The Owl - Bennett: The Aviary, No. 2
- Thiman
The Packman's Song - Thiman
The Path to the Moon - Thiman
The Pedlar's Caravan - White, Felix
The Pilgrim Caravan - Arnold
The Piper - Thiman
The Place of the Blest - Thompson
The Polar Bear - Berger: A Child's Book of Beasts, Set I, No. 2
The Rainbow - Britten: Three Two-Part Songs, No. 2
The Raindrop's Adventure - Franco
The Rhinoceros - Berger: A Child's Book of Beasts, Set I, No. 5
The Ride-by-Nights - Britten: Three Two-Part Songs, No. 1
The Robin's Carol - Head
The Schoolboy - Bacon: Four Innocent Airs, No. 3
The Sea Wind - Thiman
The Shepherd and the Skylark - Thiman
The Ship of Rio - Britten: Three Two-Part Songs, No. 3
The Silver Birch - Thiman
The Singers - Vaughan Williams: Three Children's Songs, No. 2
The Skylark - Thiman
The Still Evening - Thiman
The Streamlet's Slumber Song - Delius: Two Songs for Children, No. 2
The Swans - Thiman
The Thrush in the Elm - Thiman
The Torch of Truth - Thiman
The Turtle Drum - Arnold
The Useful Plow - Britten: Friday Afternoons, No. 9
The Virgin's Cradle Hymn - Rorem: Five Prayers for the Young, No. 5
The Vulture - Chasins
The Water Lily - Thiman
The Wee Road from Cushendall - Thiman
The Whale - Berger: A Child's Book of Beasts, Set II, No. 3
The Widow Bird - Bennett: The Aviary, No. 4
The Wild Home Pussy - Thompson
The Woodland Stream - Elgar
The Wooing of a Girl - Bartók: Kórusművei
The Yak - Berger: A Child's Book of Beasts, Set I, No. 1

There Was a Man of Newington - Britten: Friday Afternoons, No. 7
There Was a Monkey - Britten: Friday Afternoons, No. 11
Thou Child So Wise - Persichetti
Three Bird Songs - Rubbra
3 Canti Fanciulleschi - Alderighi
3 Cantilene - Alderighi
3 Canzoncine - Parodi
Three Children's Songs - Vaughan Williams
3 Cori Per Voci Infantili - Tocchi
Three Duets - Franco
3 Indovinelli - Alderighi: 3 Canti Fanciulleschi e 3 Indovinelli
Three Madrigals - Krenek
Three Motets - Krenek
Three Songs for Treble Chorus - Erb
Three Songs from "The Tempest" - Arnold
Three Two-Part Songs - Britten
Time to Rise - Rado: Children's Songs, Vol. I, No. 2
The Bethlehem - Peeters
To Daffodils - Milford: Songs of the Open, No. 3
To the Sea in Ships - Krenek: Three Motets, No. 2
Tomorrow Shall Be - Gardner
Toy Soldiers - Roberton
Trali Trala - Haas
Tre Sange - Holmboe
Truly, Truly I Say to You - Krapf
Tu-Whit, To-Who - Jacob
Two Ceremonial Psalms - Arnold
2 Cori Per Voci Infantile - Tocchi
Two Songs for Children - Delius
[illegible] - Kay
Two Two-Part Songs - Finzi

Um Mitternacht - Stürmer: Drei Lieder für Kinderchor, No. 2

Valse - Francaix: Cinq Chansons, No. 3
Velvet Shoes - Thompson
Vier Chöre - Schiske
Vocalizzo - Guerrini: Canto di Natale e Vocalizzo, No. 2
Warum? - Bresgen
Water - Erb: Three Songs for Treble Chorus, No. 2
Wer je die Flamme umschritt - Schiske: Vier Chöre, No. 2
What Does Little Birdie Say? - Delius: Two Songs for Children, No. 1
What's in There? - Jacob
When Cats Run Home - Jacob
When Christ Was Born of Mary Free - Gardner
When Sweet Ann Sings - Head
Where Go the Boats? - Bacon: Four Innocent Airs, No. 2
- Kay: Two Songs for Children, No. 1

Where Go the Boats? - Stanford
Where the Bee Sucks - Arnold: Three Songs from "The Tempest," No. 3
Who Would True Valour See - Thiman
Wianki - Lutosławski
Wiegenlied - Frid: Kinderliedjes, Vol. I, No. 2
- Haas: Sechs Lieder, No. 2
Windy Nights - Stanford
Winter Sleep - Bantock
Wishes - Head
Work and Play - Thiman
Wróbelek - Lutosławski
Wumblements - Rowley

Y A Un Pont - Absil: Six Choerus pour Voix d'Enfants, Vol. I, No. 1
You Have Heard That It Was Said - Krapf
Young Timmie Mouse - Grant-Schaefer

Z Mudrosloví Národů Slovanských - Haba
Zehn Marienlieder - Haas
Zucca Pelata - Alderighi: 3 Cantilene, No. 3
Zum Lob der Arbeit - Haas: Kantaten, No. 4
Zum Lob der Musik - Haas: Kantaten, No. 1
Zum Lob der Natur - Haas: Kantaten, No. 2
Zur Helden-Gedenkfeier - Keldorfer
Zwölf Kinderlieder - Frischenlager

CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Even a brief perusal of the bibliography will reveal to a reader the significant amount of vocal music discovered to fall within the scope of materials under investigation. Yet, it should also be pointed out that this project is not, nor could it ever be, complete. Numerous references to other appropriate compositions were discovered, but it was not possible to secure copies of them for analysis. One important reason for this was due to the fact that a large number of previously published works are now permanently out of print, some publishing firms are now defunct, and it was not possible to determine the location of existing copies in archives. In some instances, time did not permit sufficient research to discover if certain compositions had ever been printed or if and where manuscripts still exist.

Securing copies of music published in some eastern European countries proved to be difficult. Several composers from Hungary, Russia, and Poland forwarded copies of their works or arranged for copies to be sent through a governmental agency, but the lower percentage of forms returned along with problems of securing copies accounts for relatively few listings of composers and compositions from these countries.

In regard to texts, a wide diversity of sources and subject material become apparent upon surveying contents of the bibliography. A number of composers selected words from literary works of well-known poets, but folk and traditional texts also proved to be a very popular source. While the majority of texts are secular, a considerable number of religious texts of Biblical and non-Biblical sources have been set. Subject matter varies from non-sense syllables to those of very serious and abstract expression.

The music likewise varies greatly. Some songs are obviously intended for pre-school children because of their textual content and simple musical character. On the other hand some compositions are intended for professionally trained choirs and are so indicated in their

dedications. Some of the latter compositions require six or more voice parts and a high degree of technical proficiency. In certain instances had the works not been sufficiently substantiated as children's music it would have been relatively easy to omit them from the bibliography on the basis of their complexity.

The musical styles cover the gamut from those in a simple functional idiom to those in an avant garde medium. By far, the majority are tonal, may have a few melodic chromatics, and are harmonically characterized by use of diatonic harmony along with secondary dominants and some dissonance. The majority have an accompaniment indicated for piano; others are a cappella, some an instrumental accompaniment which varies from one instrument to full orchestra.

In the investigator's opinion, a number of compositions within the bibliography are textually dated to some degree or are so nationalistically oriented that they would have limited appeal unless other editions are prepared. Others, because of texts or musical requirements, are definitely more appropriate for specific age levels. Even though a teacher of kindergarten children may safely assume that any composition placed in the upper classifications of vocal difficulty would not be technically within the ability of her class, it is only possible to make a more accurate judgment about a song's possible usefulness by a study of the music. Users of the bibliography may find that some music in the vocal categories I and II may be entirely appropriate for older child on both a musical and textual basis. Thus, it seems proper to caution those using the bibliography not to rely solely on the analysis or rating of difficulty for making a definite decision about the suitability of any listed composition for any group of children.

In relation to the nature of texts and musical requirements, the investigator has not attempted to point out on the basis of his personal taste and experience any particular composers or compositions as being appealing or having special values. The diverse interests and abilities of children within a small geographical area, much less within the entire United States or any foreign country, or the circumstances under which a specific composition might be used, would have made the values of such comments questionable. Instead, he attempted to approach the compositions objectively and to provide a summary of the characteristics so that users of the research may have some basis for determining if a song or collection seems to be worthy of further study.

Recommendations

Several possible research projects have developed from this one. A similar study could be made of children's music prior to the nineteenth century and a study might also be made of children's operas and operettas. Studies could also be made of folk materials arranged by well-known composers, and of music written for youth of junior and senior high school age.

Because of the source used to define distinguished composers, very few composers from countries other than North America and Europe appear in the bibliography. Using other criteria, it appears definitely worthwhile that a study be made of children's music written by composers from other areas of the world.

Another valuable project would involve making translations and new editions of many compositions listed in this project. While achieving effective translations of many would not be an easy task, to make the music known and practically useful would necessitate editions in other languages as has been done with the Kodaly Choral Method. Many of the songs with dated texts might be re-written in language more typical of today's children.

Another possibility for use of this bibliography would involve use of selected compositions in controlled learning situations to test children's responses to music by these distinguished composers. While this music should have definite values, only by using it can teachers discover what values it actually has for their children.

REFERENCES

Baker, Theodore. Baker's Biographical Dictionary of Musicians. 5th edition and 1965 supplement edited by Nicolas Slonimsky. New York: G. Schirmer, 1965.

Blyler, Dorthea. "The Song Choices of Children in Elementary Grades," Journal of Research in Music Education, Vol. VIII, No. 1 (Spring 1960).

Deutsche Musikbibliographie. Vols. 1945-1968. Leipzig: Friedrich Hofmeister.

Dominy, Elizabeth E. "Music Textbooks in Elementary Education - The Appropriateness of Current Textbook Material in Relation to the Aims and Purposes of Modern Elementary Education." Unpublished Ed. D. dissertation, New York University, 1958.

Fowler, Charles. "The Misrepresentation of Music: A View of Elementary and Junior High School Music Materials." Music Educators Journal, Vol. 51, No. 5 (April-May 1965).

Grant, Parks. Music for Elementary Teachers. New York: Appleton-Century-Crofts, Inc., 1951.

Library of Congress Catalog. Music and Phonorecords. Vols. 1953-1969. Washington: The Library of Congress.

McMillan, Eileen. Guiding Children's Growth Through Music. Boston: Ginn and Company, 1959.

Timmerman, Maurine. Let's Teach Music. Evanston, Illinois: Summy-Birchard Publishing Company, 1958.

Verzeichnis erschienen Musikalien. Vols. 1852-1964. Leipzig: Friedrich Hofmeister.